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VOL. LXXIV

NOVEMBER, 1921

No. 296

# The INTERNATIONAL STUDIO

Reg. at U.S. Pat Off



*Courtesy Milch Galleries*

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Nov. 28-Dec. 10. *Guild of American Painters.*

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Oct. 22-Nov. 5. *Paintings by Mountford Coolidge.*  
Nov. 9-19. *Paintings by van Vleet Tompkins.*

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Nov. 1-21. *Marines from the West Indies by Frederick J. Waugh.*  
Nov. 22-Dec. 12. *Fifth Annual Exhibition of Intimate Paintings.*

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Oct. 8-Dec. 31. *Oriental Rugs. Collection of James F. Ballard.*  
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Nov. 30-Dec. 26. *Modern Japanese Paintings.*  
Through Nov. 19. *Paintings, Woodcuts and Sketches by Florence Wyman Ivins.*

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Nov. 7-19. *Landscapes by George H. Clements.*  
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Nov. 21-Dec. 3. *Sculptures by Denjinsky.*

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NOTICE TO CONTRIBUTORS.—The Editor will always be glad to consider any articles, drawings, etc., that may be submitted to him for publication, and every effort will be made to return in due course rejected MSS., and all drawings, etc., rejected or accepted; but under no circumstances can he hold himself responsible for the safe custody or return thereof. Stamps for return should always be sent, and the name and address of the sender clearly written on every MS., drawing, etc.

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ACCESSIONS, JAN. 1st—APRIL 1st, 1921.  
Water-Colours.

*Landscape*, by B. Jongkind, Dutch, 19th century, gift of Mr. William T. Aldrich.

*Landscape*, by Winslow Homer, Museum Appropriation.

*On the Somme*, by John Singer Sargent, Jesse Metcalf Fund.

Paintings.

Oil painting, *Portrait of Miss Howard*, by Sir Thomas Lawrence, gift of Mrs. Jesse H. Metcalf.

Two oil paintings, *Old Inverlocky*, by D. Y. Cameron; *The Bathers*, by Charles H. Woodbury, gift of Miss Ellen D. Sharpe.

Prints.

Engraving, *View of the Piazza del Popolo in City of Rome*, by DeBois, anonymous gift.

Ten engravings: *Portrait of Noel Coypel*, by Jean Audran, French, Early 18th century; *Portrait of Ludovicus Augustus*, by Pierre Drevet; *Portrait of Dom Prosper Guéranger*, by Claude F. Gaillard; *Portrait of Henri IV*, by Leonard Gaultier; *Portrait of Henri d'Orleans, duc de Longueville*, by Leonard Gaultier; *Portrait of Henri de Lorraine*, by P. La Bonne (?); *Portrait of Louise de Lorraine, Princess de Conty*, by Thomas de Leu; *Portrait of Boucher*, by Manuel Salvador Carmona; *Madonna and Child*, by Albrecht Dürer; *Venus and Mars*, by Marcantonio Raimondi. Five etchings: *Les Ormeaux de Cenon*, by Maxime Lalanne; *Une rue de Roue*, by Maxime Lalanne; *Pommiers à Anvers*, by C. F. Daubigny; *Un Soir d'Automne (Environs de Rosillon)*, by A. Appian; two *Landscapes*, by A. Appian, gift of Mrs. Gustav Radeke.

## PITTSBURGH

Mr. Homer Saint-Gaudens has accepted the position of Assistant Director and has become a member of the official staff of the Department of Fine Arts of the Carnegie Institute.

Mr. Saint-Gaudens is the author of the "Reminiscences of Augustus Saint-Gaudens," published in 1909, and of many articles on the subject of art, published in the Critic, World's Work, the Century, and other magazines.

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records and reminders of early American history, as ranking in his importance as a painter next to Copley and Gilbert Stuart. He was a younger contemporary of the latter. Sully was an industrious, conscientious and very talented artist, whose blameless life and chequered and interesting career have been carefully recorded in the pages of Dunlap, Tuckerman, Isham and Hart, not to mention other authors. This article will only mention briefly those facts which will assist the reader to realize the interest of the recent loan exhibition at the Brooklyn Museum.

The importance of this exhibition and the major part of its treasures are to be credited to Mrs. Mary Harriss Sully of Brooklyn, widow of Dr. Albert Walter Sully, who was the son of General Alfred Sully and the grandson of the artist. Through this family relationship, Mrs. Sully has become the heir and owner of a very interesting group of paintings, miniatures, color sketches and drawings, including the important material in Sully's studio at the time of his death; his "Book of Landscape," his "Book of Sketches," his colour studies for illustrations of Robinson Crusoe, and other interesting memorabilia of the artist's work. All of this material was represented by selections in the exhibition.

In the works of the careful and well informed biographers who have been mentioned, there does not appear to be any reference to Sully's talents as a landscape artist or even to his having done any work whatever in this direction. It appears probable that no finished landscapes from his brush are known. Consequently the excellent quality of the seven colour studies of landscapes which were shown must have been a revelation, even to many of those who are intimately acquainted with the artist's work. The sketches for Robinson Crusoe revealed him as having also had distinct talent as an inventive illustrator. Two important events of Sully's life were also suggested by the exhibits. In his early years he obtained the small sum of money which enabled him to study in England by undertaking to make, while abroad, copies of old masters (one each) for each subscriber of \$200 to the fund of \$1,400 which was to enable him to undertake the trip. This project was carried out and the Sketch Book contains numerous preliminary sketches for these copies. Although only two pages of the open book could be shown they were a touching reminder of his early poverty.

The most important event in the painter's career was his commission to paint the portrait of Queen Victoria in 1837-38 for the Society of the Sons of St. George of Philadelphia. (It is now in the Hall of the Society). The orig-



inal wash drawing and some of the preliminary pencil sketches for this picture were among the exhibits.

Thirteen beautiful miniatures were shown as well as numerous portraits in oil which represented the main activity of the artist's life; and were consequently the most important feature of the exhibition. Besides the oil paintings lent by Mrs. Sully, eleven in number, there were two which belong to the Museum and fourteen others from various friends.

Thomas Sully was born at Horn-castle, Lincolnshire, England, in 1783, and died in Philadelphia in 1872. In 1792, he was taken at the age of nine years to Charleston, S. C., by his parents who went there to exercise their profession as actors. From 1799 to 1804 he was associated with his brother Laurence, a miniature painter of subordinate rank, in Richmond and Norfolk, Va. Between 1806 and 1808, he lived in New York, mainly in order to improve his art by association with Trumbull. He was also encouraged at this time by Gilbert Stuart in Boston. In 1809 he studied in London under Benjamin West and settled permanently in Philadelphia in 1810. In 1837-38 he again visited England and painted a full length portrait of Queen Victoria. Between 1820 and 1840 he exhibited ten portraits at the Royal Academy. According to the "Register of Portraits painted by Thomas Sully . . . arranged and edited by Charles Henry Hart" the artist painted 2,520 portraits and it is stated by Mr. Hart that some pictures are omitted from the Register.

The exhibition recently closed was probably the most important and comprehensive which has so far been made of the artist's work.

W. H. G.

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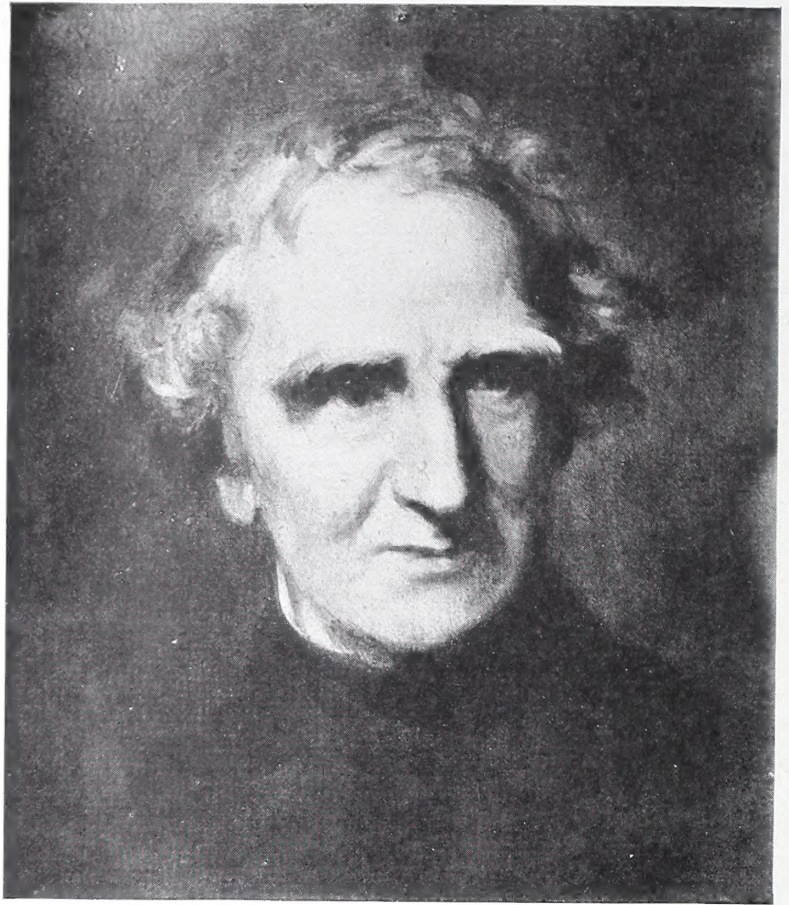
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His opinion was endorsed many years later by Washington's step-son, G. W. Parke Custis, who saw the picture shortly before his death in 1857 and declared it a more correct and faithful expression of Washington's face than any of the numerous portraits he had seen. From a comparison of it with the Houdon cast the measurements are said to be identical. The picture passed to Mr. Shields' daughter, and then to her son, the late G. L. McKean, of Chicago, from whose widow the Museum bought it.

When or where the picture was painted is not known but 1790 is thought to be its approximate date. Wright drew and etched a profile portrait of Washington in that year and it is said painted a portrait of him at that time. The head in the painting is the same as that shown by the etching but in the latter the body as well as the head is shown in profile while in the painting only the head is thus shown.

The painting, which is on canvas and measures twenty-one inches in height by seventeen in width, depicts the Father of his Country at about the age of fifty-eight years, gazing with a bright eye directly towards the spectator's right with a calm and cheerful expression. He is dressed in military costume with a white muslin neckcloth and frill. The hair is powdered and brushed back from

his temples and tied with a black queue bow. The plain background is a brownish colour.

In 1884 it was placed by Mr. McKean in the United States National Museum in Washington, where, surrounded by numerous Washington relics, it remained for several years. It was exhibited at the Centennial Exposition in Philadelphia in 1876 and again in that city in 1886 at the Pennsylvania Academy of Fine Arts. In 1889 during the Washington Centennial it was hung in the Metropolitan Opera House in New York. It was sent to the World's Columbian Exposition at Chicago in 1893 and two years later was shown at the Chicago Art Institute. It was reproduced as the frontispiece of the Century Magazine for May, 1890, and also in McClure's Magazine for February, 1897, and in the "History of the Centennial Celebration of the Inauguration of George Washington," edited by Clarence W. Bowen, Esq., in 1892. It was also reproduced in the Chicago Times-Herald for February 22, 1897. It was engraved by W. Evans and published by Thomas Medland in London in March, 1800.

Joseph Wright, the artist, was a son of Mrs. Patience Wright, a woman celebrated in her time as a modeller of profile wax portraits, and was born in

(Continued on page 14)



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—Continued—

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Nov. 16-29. *Paintings by Marion Boyd Allen.*

### BUFFALO

ALBRIGHT ART GALLERY,

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Nov. 1-30. *Swiss National Exhibition.*

### INDIANAPOLIS

ART ASSOCIATION OF INDIANAPOLIS

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### MINNEAPOLIS

MINNEAPOLIS INSTITUTE OF ARTS.

Nov. 1-30. *Exhibition of Modern French Art from Various Museums and Collectors.*

### PHILADELPHIA

PENNSYLVANIA MUSEUM OF FINE ARTS.

Nov. 6-Dec. 11. *The Philadelphia Water-colour Exhibition.*

*The Pennsylvania Society of Miniature Painters.*

*The Royal Society of Miniature Painters.*

### RHODE ISLAND

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Nov. 10-Dec. 1. *Persian Miniatures, Textiles and Wood-work.*

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### WORCESTER

WORCESTER ART MUSEUM.

Nov. 4-27. *Paintings by Members of the Societe Anonyme.*

## ODDS AND ENDS WHISTLER AGAIN

Mr. and Mrs. Joseph Pennell have recently obtained all of the Whistler papers in the suit of Whistler vs. Ruskin, and deposited them in their Whistler Collection in the Library of Congress. Extracts and facsimiles will be published in "The Whistler Journal," which the J. B. Lippincott Company will issue in the autumn. "The Whistler Journal" will also contain photographs of the proposed memorial by Rodin to Whistler, which has just been rejected by a Committee of Artists. It also contains the story of the memorial. This is the first time the story has been told and the second time Rodin was given a commission and his design rejected.

## The Lure OF OLD LONDON

London changes, but the lure of London lives on. No traveller but falls a victim to it, none but longs to return. "See Naples and die," was the cry of the old-time Romantic. "See London and live there," is the cry of the modern. For London is the living museum of the modern world. The London of Dickens, the London of Doctor Johnson, the London of Wren, the London of Shakespeare, the London of Julius Caesar—fragments of all these cities lie hidden in the great metropolis of the western world, awaiting the explorer.

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We have two copies remaining of Thomas R. Way's **The Thames, from Chelsea to the Nore** (cr. 4 to \$15.00) for which Mr. Bell wrote the descriptive text. This is an exceedingly valuable book and contains 31 full page illustrations by way of which five are in full colour. In a year or so this book will fetch double the present price.

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# Directory of Art Schools in the United States

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AMERICAN SCHOOL OF MINIATURE PAINTING, 939 Eighth Ave.  
 ARDLEY SCHOOL OF MODERN ART, 106 Columbia Heights.—Life and figure painting, wood carving.  
 ART STUDENTS LEAGUE OF NEW YORK, 215 West 57th St.—Painting, drawing, illustrations, sculpture, etching. Summer at Woodstock, N. Y.  
 COLUMBIA UNIVERSITY, West 114th to 121 Streets.—Department of Fine Arts, Design in Art Industries including color printing, silversmithing, jewelry, wood carving and photography, house designing and decoration, including furniture and metal design, costume design and illustration—Fine Art Education. Department of Industrial Art, includes mechanical and architectural drawing and machine design. Industrial Arts include wood working, metal working, printing, publishing, photography, concrete, clay products, masonry and house Architectural and free hand drawing, including life class, modeling, principles of design, interior decoration, historic decorative design, design of printing and costume. Women's Art School. Elementary, antique, life, illustration, oil and water color painting, design, fashion design, modeling.  
 BEAUX-ARTS INSTITUTE OF DESIGNS, 126 East 57th St.—Department of Architecture. Department of Interior Decoration. Department of Sculpture. Life drawing and modeling and composition. Department of Mural Painting.  
 BROOKLYN ART SCHOOL. (Brooklyn Institute of Art and Science). 174 Montague St.—Life costume and portrait classes for men and women.  
 EDUCATIONAL ALLIANCE ART CLASSES, 197 East Broadway.—Drawing, painting, modeling and etching.  
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 MECHANICS INSTITUTE, 20 West 44th Street.—Architectural and mechanical drafting, free hand drawing, decorative design and physics.  
 METROPOLITAN ART SCHOOL, 58 West 56th St.—Color, drawing, design and sculpture.  
 NATIONAL ACADEMY OF DESIGN FREE SCHOOLS, 157 West 109th St.—Drawing, painting, sculpture, etching. Day and evening Classes.  
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 PRATT INSTITUTE. School of Fine and Applied Arts, 215 Ryerson St.—Applied design, interior decoration, jewelry, crafts pictorial, commercial and costume illustration, painting, mural painting, architectural construction and design, normal art and manual training, library, lectures and exhibition.  
 REISS SCHOOL, 4 Christopher St.—Commercial and Fine Arts.  
 SCHOOL OF CRAFTSMEN, 535 Lexington Ave.—Pottery, weaving, metal work, jewelry, illumination, design, book binding, wood carving, modeling. Day and Evening classes.  
 SCHOOL OF DESIGN AND LIBERAL ARTS, 212 Central Park, South. (West 59th St.)—Drawing, painting, illustration applied design, interior decoration, costume design, weaving, pottery and etching.  
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CAMMAUS SCHOOL OF ART, 227 South Spring St.—Life classes, cartoons, illustrations and posters, drawing and painting.

LOS ANGELES SCHOOL OF ART AND DESIGN, 602 South Alvarado St., Westlake Park.—Drawing, painting, decorative design, modeling, commercial art, normal art.

LOS ANGELES SCHOOL OF ILLUSTRATION AND PAINTING, 342 North Main St.—Drawing, painting, magazine illustration and poster classes.

OTIS ART INSTITUTE, of the Museum of History, Science and Art, 2401 Welshire Boulevard.—Drawing and painting, illustration, sculpture, design and applied arts.

SOUTHERN CALIFORNIA BRANCH UNIVERSITY OF CALIFORNIA.—Normal art, fine art.

UNIVERSITY OF SOUTHERN CALIFORNIA, College of fine arts, 200 South Avenue 66.—Painting, design, sculpture, architecture and normal art.

### MILLS.

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Studio*

YOUNG WOMAN  
OIL PAINTING BY  
VINCENT VAN GOGH  
(COURTESY N. E. MONTROSS)



# The INTERNATIONAL • STUDIO •

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## *The Importance of being "Dada"*

THE title is stolen. I took it bodily from Marsden Hartley's book, "Adventures in the Arts," which I have just been reviewing. The book is unequal, but this one essay is well worth preserving. It is a plea for the hobby-horse, for the gaiety of the *amateur* as against the deadly earnestness of the professional *artist*, for the abolition of the large "A." And since I have here been insisting on the spiritual nature of art and on its kinship to religion, it is well to admit the existence of another side to the question.

Great artists work out their own salvation in their own way. Nothing which the critic or the public may say about their work has any weight with them. They are preoccupied with their own problems and our praise or blame means nothing to them. They ask—how often in vain—only our understanding. It is well so.

But the vast majority of us are neither great artists nor understanding critics. We are painters, sculptors or writers who have taken to our distinguished callings not through any divine dispensation, but for very private and mundane reasons of our own. We are following up our bent, we are satisfying our ambitions, we are filling our time, and a few of us even our pockets. This is all as it should be. A man must follow some calling. A little diligent study will make him a proficient painter, somewhat less will suffice to make his writings readable. Very commendable.

*But why drag in art?* Why pretend that we spend our days and nights worshipping

before a veiled shrine, murmuring an ineffable name, when we are only engaged in painting a picture for the Academy or writing an article for The International Studio? There is nothing to be ashamed of in either pursuit, provided the picture and the article give pleasure. But do they? Is not the picture too often a painful variation on a theme that was once new? The article a succession of words that have lost their meaning? What pleasure can a work give that gave none to its maker? I sometimes think that there is no task more melancholy than that of looking through a man's works, unless it be reading what another man has written about it. It is heart-rending. The terrible picture of the poet in the railway train haunts me. Blood and tears.

But why not joy? It is a false æsthetic that demands of us a perpetual exaltation. Man cannot live always on the heights. Many of us never reach the real heights at all. The blood we fancy we are shedding is in reality a grosser element. Let us have gaiety. Let us take life joyously. Why not ride our hobby-horses? Our wisdom, our perpetual adoration before the veiled shrine, nine-tenths of it all is a mummery. How many of us live in palaces? asks Hanna Tachau. How many of us live with masterpieces? say I. How often in a year do we even see a masterpiece? Just so often should we bow the knee. In the meantime let us take joy in life. Our pictures and our writings will be the better for it, and then perhaps the public will take heed of what we do. Till then it is quite justified in regarding us as a set of freaks.





*Courtesy Netherlands-America Foundation*

PIETÀ

VINCENT  
VAN GOGH



## *Dutch Painters of To-day*

### **D**UTCH PAINTERS OF TODAY IMPRESSIONS OF AN AMERICAN IN HOLLAND BY ARTHUR EDWIN BYE

"Art was our national glory," writes the critic, Max Habelaer: "it is *now* our national sin."

If the Dutch say this about themselves, it is not for us to contradict them. We know too little about what is going on in the art world of Holland today. And can we be blamed for this lack of knowledge, if modern art in Holland is as bad as Max Havelaar represents it? But the Dutch are over critical. It is difficult for a people with a great past to appreciate their own present, and the Dutch look back upon a Golden Age whose splendour has forever vanished. That Golden Age, was, of course, the seventeenth Century. But Hollanders look back almost as proudly, and perhaps more fondly, because the memory is more fresh, upon the Renaissance of the nineteenth Century.

In Israël's they delight to see a reflection of Rembrandt, imperfect to be sure, but still resembling him. Not since the seventeenth century has any man, save Millet, painted age and human suffering with the sympathy of Israël's. In the great Bosboom they find the old painters of church interiors reborn, Peter Neefs, Jacob van Vliet and Emmanuel de Witte; only Bosboom seems to fill the ancient churches with far more of their true religious spirit than any of his predecessors has done. In Christoffel Bisschop, painter of Frisian life, in Kever, Artz, Neuhuys and Blommers, all painters of peasant types and of cottage interiors, the Little Masters—littler still perhaps?—appear again in modern guise. But best of all are the landscape painters of the nineteenth century, for the Maris brothers, Jongkind, Mauve, Poggenbeek, Weissenbruch, Théophile de Bock, Gabriël and Roelofs, surpass anything that was done in landscape in the Golden Era. One single painter of the seventeenth century alone holds his own in landscape. When one stands before Vermeer's "View of Delft" in the Mauritzhuis, the Hague, one realizes that Vermeer is not an old master, but a modern one.

The Hague group of painters formed a

truly great school. They represented a Period in Dutch art. Founded on national traditions—although influenced by the Barbizon—they took their inspiration from Dutch life and Dutch scenery. They were thoroughly Dutch themselves. The Hague painters found, or could find their fellow countrymen in the same environment, pretty much, that surrounded them when the seventeenth century masters flourished. The same skies hovered overhead, the same thatched or tiled-roofed cottages and windmills dotted the landscape. The same rugged folk, married, bore large families of children, lived their lives of hardship mixed with pleasure, as in the age two hundred years before.

Naturally, now that these men are all dead, we have taken it for granted that art in Holland has died with them. The Dutch themselves have taken the same attitude, for that is the way with every generation of critics—to think that art is dead.

But where is the *artist* who will believe it?

As I review in my mind's eye the several exhibitions, and the many individual works of Dutch painters which I have seen—and I have had plenty of time to meditate upon them during the long voyage home—I find myself planning a composite exhibition of Dutch art, a memory exhibition after my own fancy. And this is how it is arranged.

In the first room I would place the older living painters, those which link the present with the past. In the next, the present day landscapists among the younger men. On one wall would be the realists, on another the decorative landscapists, on another the poetic landscapists, and on the last, the Luminists. In my third and main gallery I would hang the works of all these painters who belong distinctly to a new movement; I will call those the Painters of the Unreal World. They will be again four kinds: the exotic decorators; the Romanticists or Orientalists; the religious mystics; and finally the "Expressionists."

To begin to my first gallery, the first works which will greet the eye of the visitor will be those of Allébé—the veteran painter. Not by any means the foremost of Dutch artists,



## *Dutch Painters of To-day*

he is in truth a lingering reflection of the famous Hague School. Because he links us with the past, and because, too, he is the teacher of many of the younger men, yes, even of some of the older ones, he must be in my collection. Perhaps a still-life or a genre subject with little children will illustrate the character of his art.

Next will come the pictures of M. H. J. Haverman and of Professor Jan Veth. These men alone continue the Dutch tradition in portraiture. Trained in the academies, splendid draughtsmen and modellers, their influence as instructors has been for sanity and strength. I remember a portrait of an old dominie by Haverman—typically Dutch—a splendid specimen of honest portraiture. I would like to have that in my exhibition. And Jan Veth's portrait of the writer Frederick van Elden would hang close by.

Strangers will undoubtedly be attracted by the pictures of Willy Sluyter. Sluyter lives at well-known Laren, but he likes to paint scenes in the little fishing town of Katwyk. He pictures Dutch fishermen and peasant types in a realistic way. His subject matter is familiar; it reminds one of what one has seen in the pictures of the nineteenth century. But here the same life is seen by a modern eye—a bit more rugged, unsoftened by sentiment. His bold compositions have a trace of decorative arrangement about them, which is increased by the strength and purity of his colouring.

In the same room must hang a representative picture of Isaac Israëls. The son of a famous father, Isaac Israëls by no means shines by reflected light; he has a pronounced individuality. Realistic as he is, literal and uncompromising in his portrayal of feminine types, like Albert Roelofs he is half French in his art. I recall a full-length study of a young girl, dressed in the fashion of 1900, suggesting both Whistler and Manet, and yet with some of the ruggedness of van Gogh. As an interpretation of crude facts, it was impressive. Albert Roelofs is the son of William Roelofs, Sr., familiar to us among the Hague painters. But Albert is influenced by the same impressionist-realist sources as

Isaac Israëls. I would select one of his nudes for my collection, a mother with a baby, or a nymph-like figure out of doors.

Then I think I should want some landscapes by Willem Bastiaan Tholen and Nicholas Bastert and Gorter. There was a picture by Tholen—a view of Enkhuisen which I saw. Along the edge of a canal or river the brick houses, the church towers half hidden behind the masts of ships, stood out against a clear blue sky. In the foreground was a great white sail, shimmering in the brilliant sunlight. It was a view of old Holland, seen with the modern's love of brilliant colour. Bastert also paints old Holland, but more with the eyes of Jacob Maris, preferring the wet, cloudy skies, the dark, richer colours of dull days. Upon Gorter has fallen the mantle of Théophile de Bock. That is, his landscapes are always expressive of some mood, and yet there is that modern quality added—the decorative. Like our own John F. Carlson, he likes winter scenery, the interior of woods, or avenues of tall, bare trees, with their complicated branches making decorative patterns against the sky. But he does not confine himself to winter scenery. I have seen summer scenes, generally wood interiors, so sunny and bright, they did not seem Dutch.

But these landscapists, which I place in Gallery 1, are not the original painters—that I wish to reserve for gallery 2. They are the older men who seem always to remind us of some one else who was greater than they, and departed.

If I could be the guide in gallery 2, I would take my visitor right up to the pictures of George Hendrik Breitner. His are the most striking landscapes one finds today in any Dutch exhibition. In his pictures one finds the unmistakable qualities which proclaim them masterpieces, neither modern nor old. Somehow or other, one knows that Breitner will belong to all time. He is a realist, a painter of portraits, of figures including the nude, of still-lives and of landscapes. But he is most deservedly famous for his pictures of Amsterdam. This wonderful city, the Venice of the north, has made many a painter's reputation, but strange to say, in all the history of Dutch painting from the seventeenth



## *Dutch Painters of To-day*



*Courtesy, Netherlands-America Foundation*

CABARET

ISAAC ISRAËLS

century up to the present day, no great painter—save Springer, if he may be called great—has done justice to the street scenes of Amsterdam. Breitner can be both a tonalist and a luminist, but in Amsterdam, he prefers the sombre aspect of things; dark canals, dreary rows of brick houses, dull, cloudy skies, wet streets; only a few bright colour notes here and there in the attempted gaiety of a canal boat or in the white snow lingering on the gables of a house. As characteristic of his art, I would like to hang in my exhibition the fol-

lowing: *The Dam near the Nieuwekerk*, *The Dam in the Evening*, or *Winter in Amsterdam*. He is the Jacob Maris of street scenes, and never since the days of de Hooch and Vermeer has Dutch architectural landscape been so sympathetically portrayed.

After Breitner's I should place the pictures of Witsen. Willem Witsen is undoubtedly one of the most distinguished of Dutch painters. Distinguished? Yes, in that his work shows a power, a grasp, an understanding which is exhibited only by a great individual-





THE BLIND  
BEGGAR

M. A. J.  
BAUER



## *Dutch Painters of To-day*



LANDSCAPE

J. VOERMAN

ity. It does not reflect the art of any other man. His more youthful work does. Some of his early street scenes and buildings show that he began where Koekhoeck, Springer and Klinkenberg left off, being very careful studies of sunlight and shadow with rather too much minute architectural detail. Then, as his work develops, one is reminded of Bastert, and still more of Vermeer. But later he loses that imitative objectivity, and his buildings become more subjective—expressive.

One of the very finest still-lives in any Dutch Gallery is Witsen's study of chrysanthemums in the Stedelyk Museum of Amsterdam. It is a large canvas, with nothing more than a copper cauldron filled with an enormous bunch of small yellow flowers. These are impressionistically rendered—broadly handled for distant effect, and yet each flower is distinct and full of character. They are as bright a yellow as can be imagined with a full light

sparkling upon them. For richness of colour, boldness of design, and simplicity of arrangement the canvas is unsurpassed.

On the adjoining wall must be a picture of David Wigger's, not only because Wigger's pictures are interesting, but because they represent a great influence on modern Dutch landscape. Wigger's original style can be seen reflected in the work of many younger painters, etchers and engravers. By means of a strong contrast between his foreground and his distance he obtains a striking effect which is both mysterious and decorative. Oftentimes a few trees, well designed, and dark against the light, take up the foreground, while through this screen can be seen a stretch of flat countryside bathed in mist. This is not realistic landscape; it is landscape arranged for a certain decorative purpose, nor is it Dutch landscape, and yet it is Dutch—plus, David Wiggers.



## *Dutch Painters of To-day*

There is one thing about a collection of modern Dutch landscape paintings which to an outsider, to a man not a Hollander, must be disappointing. He misses the familiar landscape with figures one is accustomed to call typically Dutch, as he misses also the cottage interior. No doubt the modern artist feels the farmhouse scene has been overdone, or that the last words have been said by Israëls, Arts and Co. No doubt he believes, too, the old world street with its picturesque figures has been too much exploited. And even the low lying landscape with its wet skies and canals and windmills has been sufficiently advertised by the Marises, Gabriël and their imitators.

Indeed it is true that the young Dutch artist shrinks from the "typical" Dutch scene. I talked with one artist who made a point of going out to paint only on sunny, cloudless days, so as to avoid the usual, sombre effect of the nineteenth century masters. He avoided cottages and haystacks, canals and windmills, and sought the wild heath, with twisted tree growths, rolling, primæval sandhills with scrubby bushes. And from these materials he created compositions of surprising decorative character. But they would scarcely be recognised as Dutch landscapes.

He was right. The fault is ours if we know only one kind of Dutch landscape. But as the stranger wanders about Holland—in the old unspoiled towns like Rhenen, Nymwegen, or even Leiden, it is apparent that there are still mines of material hitherto unworked by the Dutch artist. Why should he be afraid of repeating the effects of his predecessors? He surely can see the same old sights with a new and modern vision. He does not need to go to France or to Spain, or to the Orient for fresh material. With his new colour sense, and decorative feeling, the young modern artist can paint the windmills anew—as they never were painted before.

Voerman is one of the older living painters who proves this can be done. He paints typical Holland country, but with a personal vision. It is as if he painted from his memory studies, recalled after they had been tinted by his imagination. Sometimes his canvases seem to belong to the same realm as the earlier

work of Arthur B. Davies—a Georgionesque land. At other times they are more liberal, but always interpreted in terms of strong colour.

Voerman is an example of the imaginative landscapist. Jan Mankas is a pure poet. The work of this latter painter which I recall was surely inspired by some muse—certainly not by nature. Nothing lovelier of its kind have I seen than his drawing of a doe grazing in a wood. He is a young man and not yet well known, but his animal studies are making him a reputation.

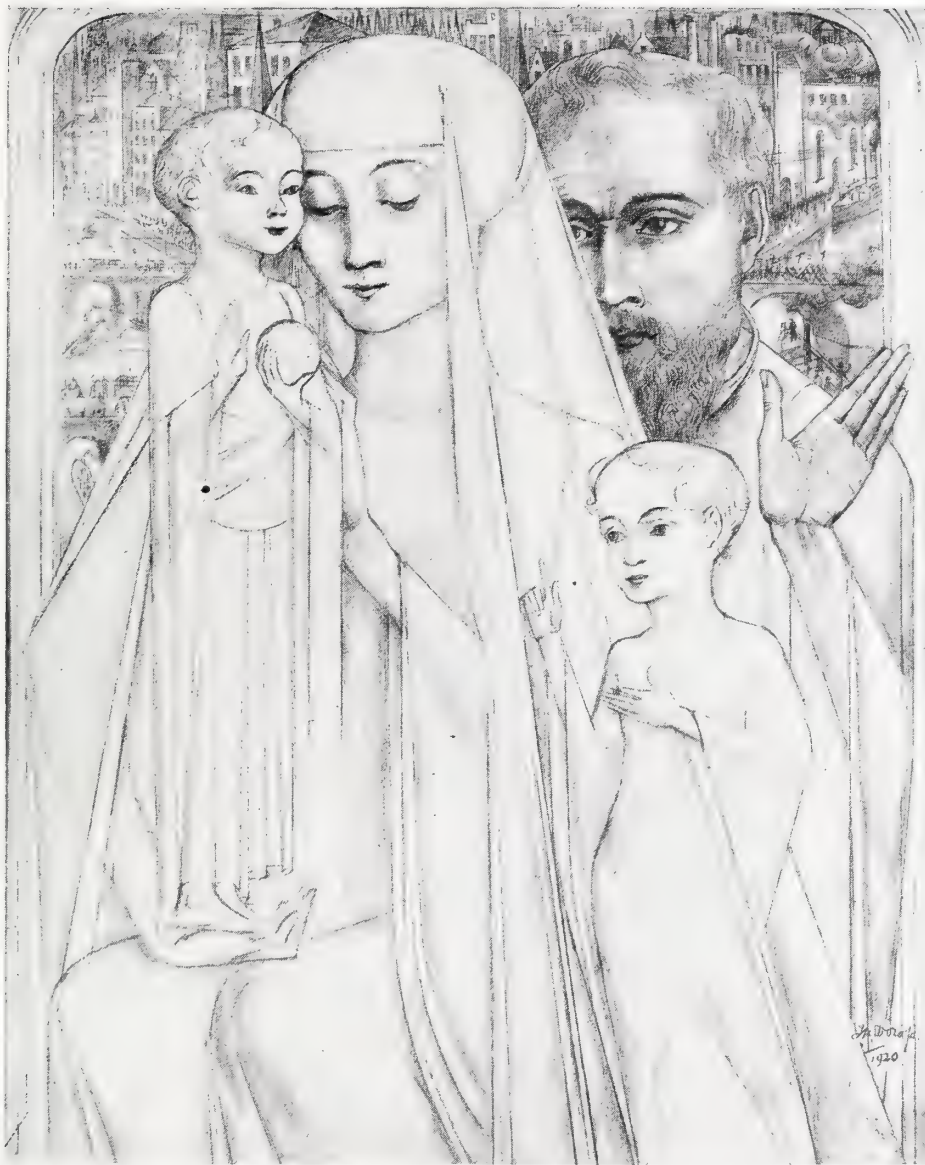
On my last wall of gallery 2, I said I would place the luminists. These are Wolter, Verster, and van Wyngaerd, followers, in a sense, of Monet. I have seen pictures of Wolter which reminded me of our own Childe Hassam, of Gardner Symonds and Jonas Lie. Extremely facile with his brush, and loving the effects of broken colour, he obtains in his landscapes greater brilliancy than any modern Dutch painter I have seen, unless it be van Wyngaerd. I remember a scene of boats in a harbour by Wolters. The sky was clear, and the light beat down on the sails and shimmering water with dazzling brightness. And in the arrangement there was great attention paid to decorative effect.

Floris Verster of Leiden is best known for his flowers. A prolific painter, simple in his arrangements and treating flowers for their own sake, he might almost be called the Fantin Latour of Holland today. Yet he is unlike this French painter, in that he often sacrifices form for colour. When he paints peonies, it is their gorgeousness alone he cares about; when he paints nasturtiums, it is their brilliancy, and not their form. Sometimes he seeks purple colour schemes, and when he does this, he reminds one of Abbott Thayer.

Undoubtedly there are other landscapists and luminists I ought to include, but my exhibition must be a small one, and I should prefer to hasten my visitors on to the last gallery, where truly the most interesting work would be shown.

In originality of design, ingenuity of subject matter and decorative qualities Lizzie Ansingh deserves first place. Wherever her work appears, it has the greatest distinction.





*Courtesy Netherlands-America Foundation*

THE HOLY  
FAMILY

JAN  
TOOROP



## *Dutch Painters of To-day*



*Courtesy Netherlands-America Foundation*

THE BEAUTIFUL  
IMAGE

DE NEREE  
TOT BABBERICH

Her subject matter is dolls—Japanese dolls—French dolls—old-fashioned Dutch dolls—any kind she finds. But one scarcely realizes they are dolls. Take, for example, her *Awakening* in the Stedelyk Museum, Amsterdam (her titles, too, deserve attention, suggesting, like the pictures, themselves, something beyond the objective fact). It is like a picture by Arthur Rackham or Edmund Dulac, only far more interpretative of an original conception. It seems to be suggestive of a fairy tale, yet not illustrative. One should say, it is not imita-

tive of an Oriental style, but Asiatic in spirit, at any rate exotic. Then one looks intently and sees in the amazing design Japanese dolls, peacock feathers and gorgeously plumaged birds. The colour scheme is blue and green. It might be the bottom of the sea, so like another world it appears.

Sometimes her work reminds one of the later work of Henry Golden Dearth. Another picture of hers with Japanese dolls is treated in the style of ancient Japanese battle scenes. The little figures, clad in red and black, seem



## *Dutch Painters of To-day*

to be swinging their arms like warriors.

Another painter who shows the same fertility of invention is Dysselhoff. He paints scenes in the great aquaria of Amsterdam. As if viewed from within the depths of the sea, his fishes seem to swim in actual water. On the bottom are bizarre aquatic plants, sea anemones with their wide open mouths, monsters with streaming tentacles, and every kind of weird finned being both beautiful and ugly. Sometimes he confines his sea animals to lobsters—live green lobsters, an unfamiliar sort to art.

Van Hoytema is perhaps the strongest painter of purely decorative design. One sees at once in his work that he has been inspired by the famous seventeenth century decorators, Hondekoeter and Weenix, while he is at the same time mostly influenced by the Chinese and Japanese. These two influences are not conflicting. His landscapes have all the suggestive qualities of the Japanese, being carefully designed; his compositions of birds are splendid in arrangement and delicate in detail.

The ingenuity of some of these modern Dutch decorative painters strikes one particularly in viewing the work of Goedvriendt. Goedvriendt paints mushrooms and toadstools, great specimens with magnificent red, yellow or green heads—dangerous—poisonous looking deformations, but yet how weirdly beautiful! Goedvriendt's mushrooms are growing out of doors, that is, they appear to be springing out of the leafy mold of the woods, but the darkness of the tree trunks behind them is more like that of a tapestry curtain. These mushrooms are, we believe, not studies of life—but compositions of a very original character.

These four painters, just mentioned, may be called decorative, exotic, still-life painters. On another wall I would hang pictures by painters of a romantic nature. Marius Bauer is one of these—and one of the unquestioned geniuses of modern Holland. We would have in our imaginary gallery an engraving and an oil painting by him. And they would both be of the East; the engraving perhaps of Jerusalem, or of some Turkish mosque, or it might be illustrative of some Bible scene—perhaps the meeting of Solomon with the Queen of

Sheba, with all the fantastic magnificence that such a scene could display. Bauer is an impressionist in line, his stroke being easy, free, delicate and his manner sketchy. But the effect, never sharp or contrasting, has the mysterious significance which we like to associate with the East. His canvases are rich in inventive design; his colour clear, although he avoids the glare. He veils his Oriental landscapes with the same mystery we find in his engravings.

Not far from the pictures by Bauer, I would hang a painting by Professor Jurrens of the Amsterdam Academy. Jurrens is one of the best known of the living Dutchmen outside of his own country. His youthful ideal was the Romantic. Early influenced by Gustav Doré, he is now a sort of present-day Delacroix; yet Tintoretto, Ribera and Diaz, Rubens and Van Dyke have entered into his training. He has painted scenes from Don Quixote. But he is most famous for his Biblical historical pictures, emotionally conceived, more in the spirit of Tintoretto than in that of any other painter. Another painter, Hoogewaard, is a modern Dutchman who, like Jurrens, goes to Spain for his subjects. His work resembles in a distant way that of the Spaniard, Zuloaga.

These last three painters are not inspired by their own country, or their own country's art. But Toorop, in spite of his mysticism, is. Jan Toorop is perhaps the most conspicuous figure in the art world of Holland today. He is a religious mystic. Born in the Dutch Indies and half Javanese, he has not a Dutch nature. There is a touch of the primitive, an indifference to European traditions that gives his work a strange aspect. One feels that he has gone through the experiences of Van Gogh—Cézanne—Gauguin, but, disappointed in not finding the spiritual note in the so-called "Independents" of France, he turned to the Italians in primitives. That may or may not be true. But nevertheless he paints madonnas and saints with a realistic fervour that suggests such conflicting comparisons as Fra Angelico, Domenico Veneziano, Burne-Jones, and some nameless cubist. His work is interesting in the extreme, for he has applied with conspicuous success, what seem to be cubist practices—or are they Egyptian?—to religious art.



## *Dutch Painters of To-day*



*Courtesy Netherlands-America Foundation*

PORTRAIT OF MR.  
ALEXANDER SCHILLING

WILLEM VAN  
KONIJNENBURG

Alongside of Toorop we should hang a picture by van Konijnenburg and one by Piet van den Hem. The former is certainly influenced directly by Cubist art, but his pictures resemble Egyptian wall reliefs. They are, however, intelligible, while cubist pictures generally are not; they have, moreover, a decorative quality and a symbolism if one wishes to work it out. Piet van den Hem turns to Byzantine influence, and, like Toorop's, his work has a mystical religious character.

I have but one wall left to cover.

There are in Holland, a number of so-called ultra-modern painters, independents or "Expressionists." In fact, enough to alarm the critics of that country. Perhaps it is they who provoke the outcry, "Art is now our national sin." If they would call themselves "Experimentalists," they would claim our sympathy the more, for one is humanly interested in the gropings and strugglings for a new interpretation. Perhaps two names can

## *Dutch Painters of To-day*



*Courtesy Netherlands-America Foundation*

PORTRAIT OF  
MRS. V.

JAN  
SLUYTERS

be selected as significant of this movement—those of Leo Gestels and Jan Sluyters. Gestels began where Monet left off and has since tried every kind of dot, point, geometric line and curve. Sluyters, like him, has done some interesting pointillistic work and I have seen some landscapes by him which glared and shimmered in a fierce white light eclipsing anything ever done by Seurat or Signac. In his figure work, he almost outdoes Matisse—not quite, however!

This, then, is my exhibition. Collected from my memory impressions of a summer's study—with random notes—it is what I carry away. No doubt I can be accused of having seen too little—of missing much. I trust that is true. No doubt there are arising new stars whose brilliancy I have missed. Perhaps all are lesser stars—mere moons. Who knows? But my exhibition, my picture gallery reveals one thing, has one excuse, it shows that art lives today in Holland.





XMAS CARD

GEORGE W. EGGERS

**D**YNAMIC SYMMETRY  
AND ITS PRACTICAL VALUE  
TODAY  
BY MAXWELL ARMFIELD

WHAT is Dynamic Symmetry?

Symmetry as we know is a word of Greek derivation, which means "measuring together." The Greeks were great geometricians, being as interested in working out abstruse problems of spaces and areas as we are in bases and balls. Symmetry as used in art may be said to be that order within itself, whether it be a picture, sonata or sonnet, which controls the whole composition, unifying the different parts in their various functions, and

regulating the relation of one to another. An unsymmetrical picture is all over the place. A simple example of regulation of areas is seen in the chess-board, where the field is covered by alternate squares of black and white exactly equal in extent. This might be translated into mathematical language, and if we put the rows into columns we should have black and white columns alternating but as each square was the same size it would be represented by the same number.

1 : 1 : 1 : 1

1 : 1 : 1 : 1

If however the blacks were kept the same, whilst the whites were doubled, the numbers

## *Dynamic Symmetry and its Practical Value To-day*

would be different whilst the state of symmetry would still be intact. Its plan would now read,

1 : 2 : 1 : 2 :

2 : 1 : 2 : 1 :

This kind of variation, which is infinite, is exactly analogous to the composition of a complex picture, which is quite as exact in its balancing of parts different in their individual characters.

The study of Symmetry, then, is the study of the laws governing such arrangements.

Though all orderly composition may be called symmetry, different words are used to define the various forms it assumes.

The word Dynamic, which implies power or motion, is reserved for arrangements highly complex and resembling the movements of nature in their method. The simpler ones—such as the chess-board—being called static or stationary, lacking movement.

Mr. Jay Hambidge has discovered that the Egyptians and Greeks used a very highly organised scheme of symmetry in the planning of their temples and sculpture and so forth, which has been entirely lost to the world for over two thousand years.

It has long been evident that the Greeks worked, even in their great dramas, entirely according to the strictest rules, not only in the composition, but also in the production of the gesture and intonation of the actors, but it has not been known just what their basis was.

Mr. Hambidge's discovery comes at an opportune moment when the more thoughtful artists are searching for something more stable than mere personal likes and dislikes, upon which to base their practice.

It is an interesting fact that whilst the most advertised phases of what is called Modern Art are characterised by a breaking away from restraint of any sort, yet alongside this superficial froth has been running a parallel stream of endeavour that has sought above all to find some fundamental law of a nature sufficiently lasting to be obeyed with impunity. Perhaps the Impressionists, in their preoccupation with what they believed to be the science of colour, made the first definite attempt to apply the newly acquired scientific attitude of mind to

Art: and although the actual results produced may be relatively small from an artistic standpoint, yet they indicated a new attitude towards the more abstract tools of art's workshop, such as Rhythm, Form and Colour, that will doubtless lead to something at least as important in the domain of colour as the discovery of three-dimensional space-representation in the fifteenth century achieved for Form.

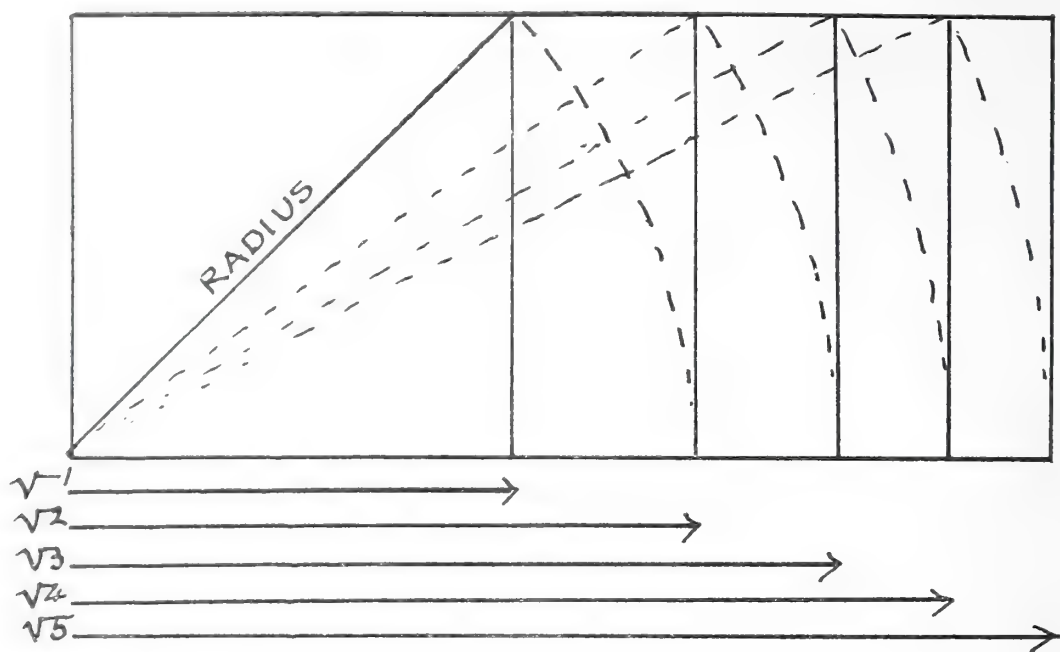
It is impossible to exaggerate the importance of the change made by the entrance of this modern scientific attitude into the sanctum of the artist, for it means eventually the democratisation of what has for several hundred years been an exclusive and limited cult whose practitioners were beyond the range of the average person's criticism because they used methods secret to him, to express what he could not understand.

If Art should now be found to be governed in its technique by real laws—laws, that is, which are invariable, and as straightforward as those of mathematics, there would be no impediment to the universal understanding of artistic technique, and thus the charlatan would easily be found out.

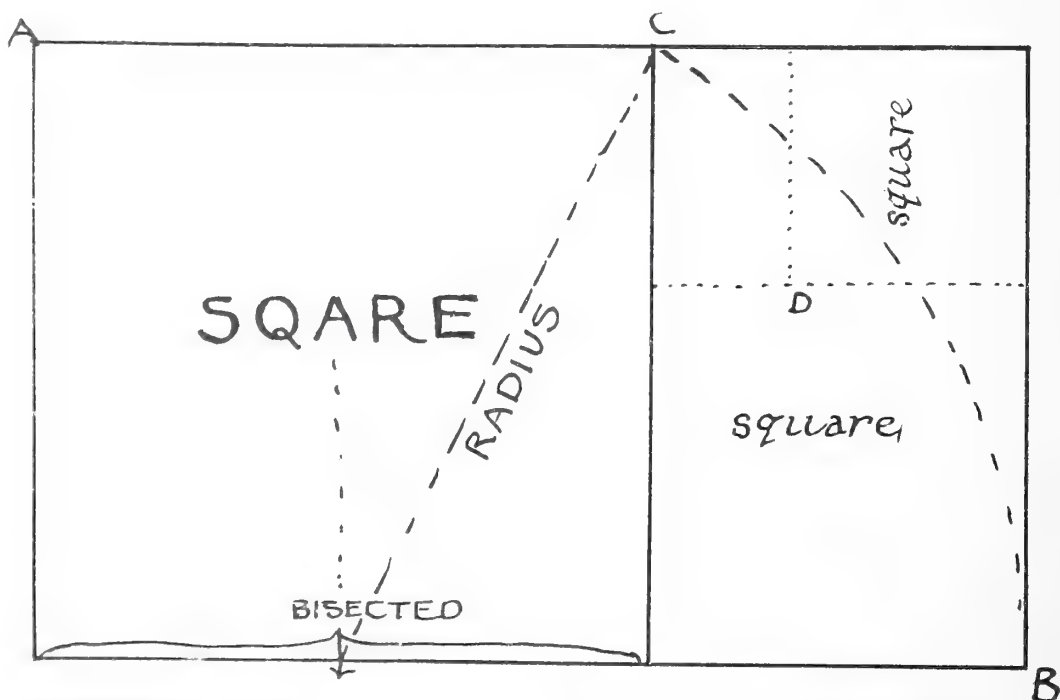
This possibility is of course appalling to the art-faker who lives by virtue of the mystery of all art-language, and he may be expected to resist anything in the nature of progress along this line of development. It is doubtful, however, if the reactionaries can any longer hold the field. On the one hand they have given the show away by pretending to pat the Moderns on the back, out of sheer fear lest they should be going the way of all "experts" in the face of genius. On the other hand, there is now so little popular interest in Art that they have scarcely any following to be interested in their attitude.

The only hope for the immediate flowering of Art in any form is the education of the people as a whole, to care for it and understand its language sufficiently to read what the artists are saying. In the case of Music, which is notoriously the best-appreciated of any of the Arts by the average person, the case for defined method has always been granted, and even the wildest "Modern" merely evokes a search for the hidden law that will explain his apparent illegality of





CONSTRUCTION OF THE ROOT  
RECTANGLES FROM THE SQUARE

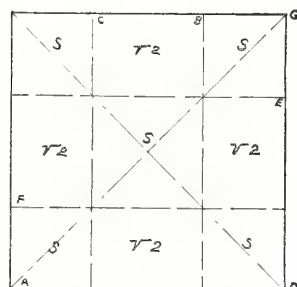
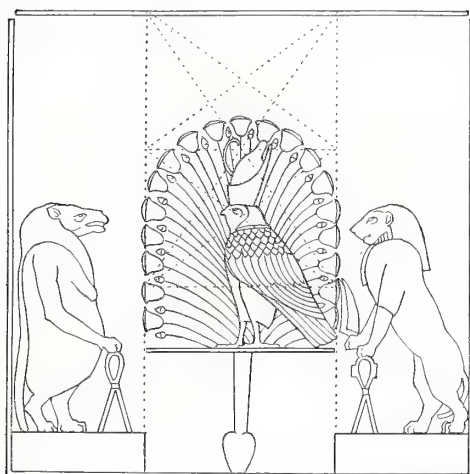
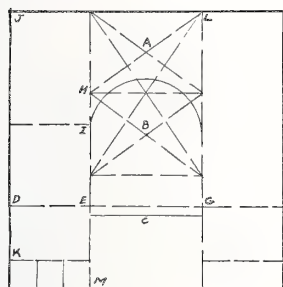


CONSTRUCTION OF THE  
RECTANGLE OF THE WHIRLING  
SQUARES, BASED ON THE PRO-  
PORTION FOUND IN LEAF  
DISTRIBUTION, ETC.

AB, BC, CD, ETC., ARE WHIRLING SQUARE  
RECTANGLES FORMED BY SUBTRACTING A  
SQUARE FROM THE MAJOR FIGURE,  
ITSELF FORMED AS SHOWN, BY  
BISECTING ONE SIDE OF A SQUARE.

*The proportions used in Dynamic Symmetry are expressed in area and not in line. They are those defined in a series of rectangles which unfold in infinite number and variety from the square. Ratios of these figures are not exact whole numbers but are defined by square roots: thus the root three rectangle is one in which the proportion of its sides is as one to the square root of three, and so on.*

## *Dynamic Symmetry and its Practical Value To-day*



*Courtesy Yale University Press*

EGYPTIAN BAS-RELIEF  
AND ANALYSIS

FROM HAMBIDGE'S  
DYNAMIC SYMMETRY

technique. The musical vorticists, etc., are not taken seriously by anyone except themselves. This is simply because the technique is defined and traditional, and develops along rational lines, so that musicians cannot be taken in by incompetency. In America there has been progressive investigation in the realm of the Graphic Arts, in Design and Painting, etc., which would seek to bring the complex technique of these crafts into some semblance of common terminology and procedure, and so put it somewhere, more nearly on a line with Music in intelligent method.

The vague rhapsodies of European painters such as Kandinsky and the numerous heads of other cults, have merely confused what was before chaotic. And however we may feel about the general level of study in American universities, we at least have three university professors to thank for the only rational attempts so far made, so far as we know, to clarify the situation. Mention, however, must first be made of Professor C. J. Holmes, Director of the National Gallery of England, whose Oxford lectures and other books are distinctly a first dawn.

Professor Dow and Professor Ross, to mention the most important authors on technique which America has produced along this line, indicate in their work a clearly defined and entirely novel attack which is purely American, and which has now led also to the

discovery by Professor Hambidge, of Dynamic Symmetry. All these writers consider the question from the point of view that a law is either true, or it is not. If it is fundamentally true it is not a matter of argument and it cannot be superseded. It is not a restrictive agency but a liberating one. It therefore asks only to be tested, and cannot satisfactorily be denied until it has been tried and found wanting. Mr. Hambidge's discovery is concerned alone with control of area manipulation in design; it is not concerned with colour or form, except incidentally. It is a return to the measurement by area instead of, as at present, by line.

Of the many similar discoveries of late years, an apparent law governing the distribution of leaves in plant-growth and similar natural phenomena, is particularly important in this connection. This arrangement is found to be constant, and, fundamentally, a result of economic use of material. It produces a series of proportional relations which may be expressed also in terms of area, such as the rectangle and spiral shapes. The gist of Mr. Hambidge's discovery is that this fascinating proportional arrangement is also found connected with a similar series in the masterpieces of Egyptian and Greek art, including the Parthenon and the vases.

That this system was not a mere accident but was a perfectly consistent and invariable





*Courtesy Yale University Press*

BRONZE HYDRA

FROM DYNAMIC SYMMETRY

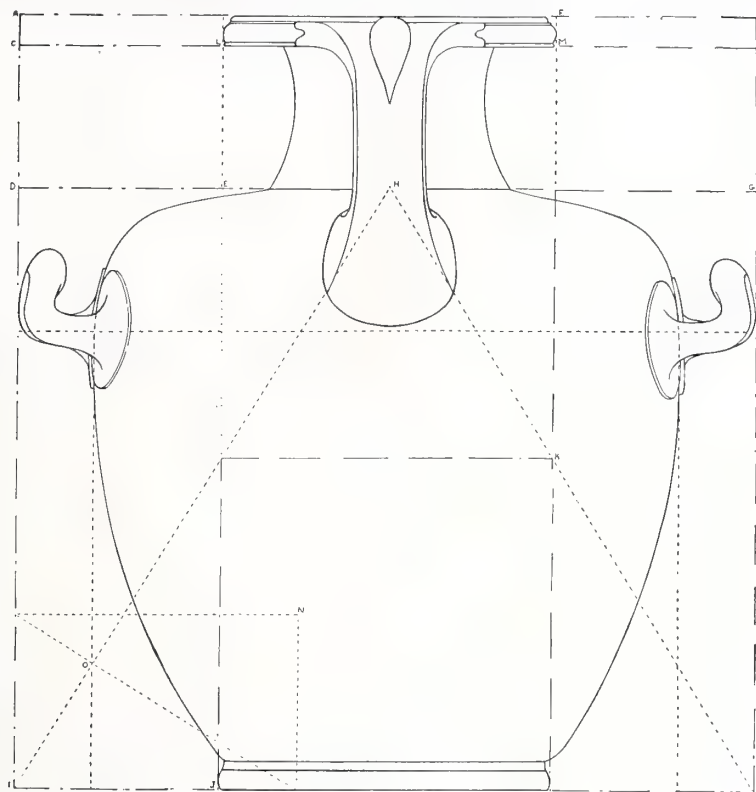
rule of practice by the artisans of both these civilisations Mr. Hambidge has exhaustively and laboriously proved in his recent book, "Dynamic Symmetry: The Greek Vase," containing scores of measured drawings and diagrams.

Mr. Hambidge's own contribution, apart from his discovery, has been the arithmetical method of applying and analysing dynamic areas, a method which was unknown to the ancients and which enables us to use the most complicated proportions without having the long traditional apprenticeship and evolution by which the Greeks' mastery was obtained.

The old method was the simplest possible

in its elements and early application. The basis of dynamic as different from static design may be said to be the use of the diagonal of the square or rectangle as the proportioning factor. For instance, if the diagonal of a square be taken as the long side of a rectangle of which the short side equals the side of the square, we have a dynamic rectangle in which the relation between the end and the side may be expressed numerically by 1 and 1.4142, or the square root of two; this is called a Root Two Rectangle, and possesses certain interesting properties when dynamically subdivided. Many of the Egyptian reliefs were based on this proportion, which is the first of

## *Dynamic Symmetry and its Practical Value To-day*



*Courtesy Yale University Press*

ANALYSIS OF  
BRONZE HYDRA

FROM HAMBIDGE'S  
DYNAMIC SYMMETRY

a series of rectangles all expressing similar characteristics and many of them having the quality of modulation from one to another as one modulates from scale to scale in musical composition.

The Egyptian "cording of the Temple" with a rope and twelve knots, was a ceremonial application of the dynamic basis in architecture, which was similar to our corner-laying ceremony, though much more fundamental technically. The Pharaoh himself often officiated with a golden hammer, used to fix the pegs which marked out the corners of the edifice. The professional Rope-stretchers meanwhile measured the various areas, the corners being defined by the "four supports of heaven" or points of the compass. This was part of a system perfected by the necessity of re-surveying the land after the annual overflow of the Nile, which destroyed property bounds. The results of using these simple proportions was to give the work produced a similar character to that of the natural objects planned on the same ratios whilst no attempt was neces-

sarily made to imitate their method of growth or shape-rhythm. The Greek proportions which have baffled us by their perfection are thus seen to be the result of following a law of proportion which has its roots in the eternal facts of mathematics and therefore must inevitably tend to the expression of stability and other permanent qualities in their manifestations.

The use of Dynamic Symmetry seems to have been lost in the art-less Roman period, for the Mediaeval craftsmen used static symmetry entirely, thus accounting for the cramped and limited effect of their more ambitious efforts, which needed the freer dynamic basis for their perfect statement. Some people, whilst admitting much of Mr. Hambidge's contention, still doubt the availability of Dynamic Symmetry in the expression of modern art.

This attitude is usually taken by those who do not really understand the questions involved, for there is in reality no such thing as Modern as distinct from Ancient Art, and the



## *Dynamic Symmetry and its Practical Value To-day*



SILVER GOBLET

TIFFANY STUDIOS

same invariable results follow the same producing causes.

If these methods of proportioning areas are based on fundamental laws, they must be as useful today as they were four thousand years ago, for such laws do not change. The only point open for discussion is the satisfactory nature or otherwise of the Egyptian and Greek work in design. If one sees no particular beauty or rightness in the proportions of the Parthenon or Greek sculpture, he will naturally not be interested in learning what the method was by which the result was evolved.

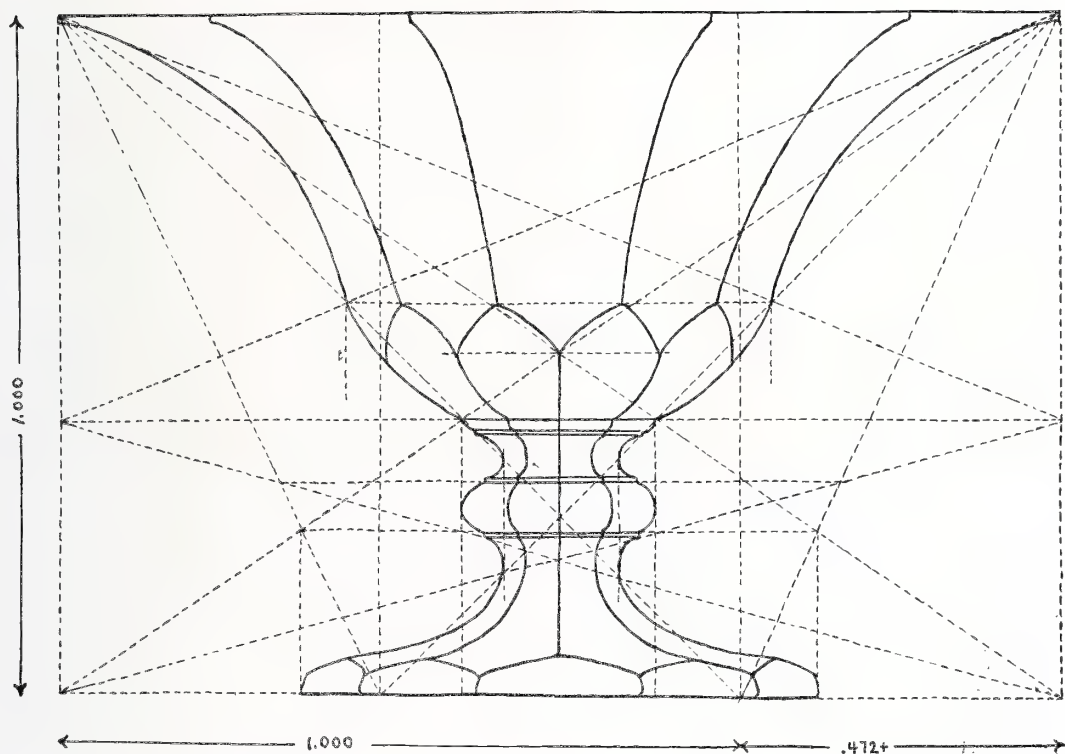
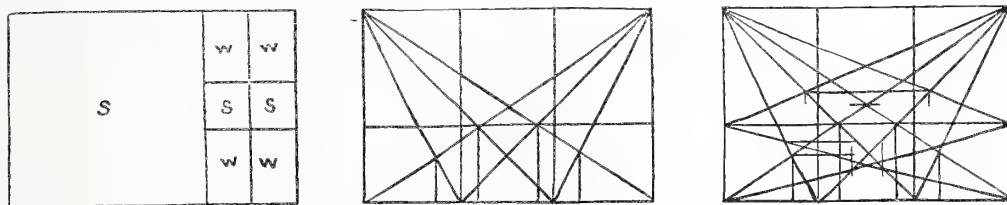
The planning of these and other works of the Greeks must not, however, as Mr. Hambridge himself emphasised in a conversation on the subject, be confused with the superficial details of pattern used on mouldings, etc., for these have no bearing on the matter of design except that they were arranged on the same scheme as the rest of the building. These frequently lifeless patterns, reproduced by rote, have little real relation to the spirit of

Greek art.

The point most emphasised by Mr. Hambridge was the supreme importance of avoiding any imitation of Greek motives in modern work and the necessity of the individual application of the method in every way. Symmetry, which means "measuring together," is the means provided for unifying varied parts, and the character of the parts may dictate the use of symmetry as effectively as symmetry may indicate at times the character of the parts.

The uses of symmetry, either static or dynamic, have not begun to be glimpsed by our artists today. Its educational value is immense, and should certainly precede any drawing from life in the art schools. It gives the student confidence and a genuine freedom that is not license. Educationally Dynamic Symmetry should take its place in the third division of the study of composition. Repetition and static symmetry should logically precede it and should be mastered before its study is commenced or there will be confusion in the

## *Dynamic Symmetry and its Practical Value To-day*



ANALYSIS OF SILVER GOBLET

TIFFANY STUDIOS

student's thought. The simpler forms of patterns are most satisfactorily schemed on a parallel or centralised basis, and these are the orderly ways to begin. It must be remembered that Dynamic Symmetry is no short cut to perfection. However helpful it may be to the artist who has a well-furnished experience, it will not save the student from the necessary study which is inevitable in order to produce good work. Trivial thought will produce trivial design to the end of time, and this has never been so apparent as at the present moment.

The two most obvious fields for Dynamic Symmetry at present are the Stage and in

Architecture (including all its allied crafts). In the matter of dramatic application of the idea, which is especially interesting, as it will enable us to deal more intelligently with questions of space and packing, as well as with the purely artistic side, nothing can be done until the producer has full control not only of the scene and costume, but also of the movements of the actors. That is to say, in order to apply the basis of Greek design to the modern stage we must also have the conditions existing in the conduct of that stage, where the movement was rigorously dictated by the director as part of the symbolic language. We have ourselves found by expe-



## *Dynamic Symmetry and its Practical Value To-day*

rience that the method is perfectly applicable to the stage and extremely easy to apply to scenery.

The architect should welcome Dynamic Symmetry as no one else, for his true function of a kind of glorified art-director is by its labor-saving qualities rendered at last possible. The inevitable tendency will be to produce simple and beautiful proportions, if the temptation to copy, or rather to continue copying the meaningless classic details of the most decadent periods, can be resisted. Nothing but an emphasis on proportion can save architecture from the Renaissance taint that makes our finest efforts foolish, for it is only when the proportion is fine that we do not need to cover it up with detail.

It will, moreover, be not only possible but inevitable to have harmony of proportion throughout the building. As in Greek Temples, the plan, engineering, sculpture, painting and every detail of furnishing can be schemed in the same scale of proportion by different people working apart.

This unity prevailed in Egyptian and Greek art and it was known for some time in India also, producing wherever it was practiced that wonderful sense of rightness and inevitability which characterises all art that is at one with itself.

Whilst many of the foremost painters of the day are experimenting with Dynamic Symmetry, we should not expect an immediate or violent change in their work, which must develop naturally from their present standpoint if it is to be a vital change. Nor will anything immediately unify the conflicting points of view held by painters at the moment. It must, however, eventually tend to do this, without in any sense destroying the individuality of the artist, but aiding it to be expressed.

Dynamic Symmetry leaves the individual freer than any other method, for it insists on his thinking out his own problems. . . .

Some objections that are most common are worth considering. At the present time the artist is, quite understandably, much concerned for what he believes is his freedom, and, as a rule, detests any kind of law.

The results of lawless practice, however, are so far decidedly poor. One notices that in-

stead of producing striking originality, it has exactly the opposite effect, and the "freer" the artists, the more alike their efforts become. Strength is always greatest at those points which have been the summing up of long periods of fundamental and traditional unity in method, such as the Sung period in China, Persian illumination of the best period, Japanese printers, Mediaeval craftsman, etc. Nothing could be freer than the sprays of flowers and flying birds of the Sung painters, who were so rigidly controlled that even their subjects were chosen for them by law.

Others fear that self-expression will be curtailed by following any defined rules.

This has not been the case in the past. The effect of even limited rules of work has been to stimulate the imagination and reveal infinite variety of possible arrangements of any given theme.

The objection often voiced that Greek designs are frequently hard and uninteresting and prove the futility of rules, has already been considered. The facts may be true, but it is not true that the character of the details is the result of the planning. It is probably due to unintelligent copying of some vital Mycenaean pattern, or its mechanical repetition by slave-labour. A useful lesson. Moreover this objection does not hold good in regard to Egyptian patterns which are often excellent. But it is evident that the simpler design is necessarily static in its basis.

It is not true to assert that Dynamic Symmetry would produce a tame and monotonous style. It has never done so and cannot in its very nature do so. A tame artist will produce a tame style whatever rule he may go by, and his tameness will not be any more vivid by throwing over every kind of restraint; he will merely become interesting to the ignorant.

The results already have proved that the use of Dynamic areas gives a contrary effect, and specimens have been picked out by judges ignorant of the facts as "somehow different."

The real objection is usually the innate laziness of the human, who dislikes to think anything out for himself. This, it must be admitted, is essential for good results in Dynamic Symmetry, as in any other branch of activity.



MIRIAM  
ACT III

MAXWELL  
ARMFIELD



## Sketches of Pavlova

SKETCHES OF PAVLOVA, PASTORA IMPERIO, THE BALLET DE L'OPERA OF PARIS, AND OF OTHER DANCES. BEING PAGES FROM THE SKETCH-BOOK OF TROY KINNEY

### *Pavlova in Rehearsal*

The sketch across the top represents a moment during a rehearsal in the Trocadero, of Paris, with Pavlova and Volinin in a bit of the *Snowflake Ballet*. The depiction of the other members of the Company, seemingly comfortably perched on the piano, is characteristic as showing their rapt attention to and admiration of everything Pavlova does. The figure at the upper left is from a bit that Pavlova does in the *Fairy Doll*, and underneath a pose from *Valse Triste*. The two figures at the upper right are Pavlova and Volinin in an *Adagio*, in the *Snowflake Ballet*, and under this a Greek fantasy. Where will you find a more sharply drawn distinction between the crisp, snappy quality of the classical ballet on the one hand and the relaxation of line that suggests the sweet, liquid movement and position of the Greek dance?

### *Pastora Imperio*

The Spanish trip arose from a desire to see and study the work of the famous Spanish dancer, Pastora Imperio. After a good deal of preliminary scouting round in the land of Maria Jantisima, bull fights and misinformation, Kinney overtook her at Madrid just in time to catch a series of twenty-nine performances. Pastora is happy in being a gipsy; she thinks that all artists should be gipsies in order to have imagination. She once married Gallo, the famous *torero*, and for a few days shared his house. Gallo, impressed by the charms of the bride, caused the window to be nailed up to prevent her from taking an undue interest in passersby. But Pastora having known the independence of a successful artist of the theatre found it inconvenient to adjust herself to the habits expected of the gipsy wife, so she dispensed with Gallo good naturedly but firmly, and that is why the world still has her as one of its prominent dancers. Her work is purely of the gipsy type, locally known as the *Flamenco School*, and like the dancing of the Arabs, its interest is largely in the movement of body and arms, with ever present suggestion of the feline. To this

spontaneous expression she adds in her positions an amazingly sophisticated quality of decorative verity. With the exception of the one with high comb and black mantilla the sketches are from her recreation of the ancient *fandango*.

### *The Paris Opera Ballet*

Again we have a bit of the stage, this time a rehearsal of *Maïmouna*, a ballet first produced last Spring in l'Opera de Paris. The choreography is the work of Leo Staats, who may be seen energetically directing the group of coryphees; and in the lower left, urging Mlle. Boni to a rhapsody of emotion. The little sketch at the right represents a pleasantry of the sprinkling pot. With its rhythm of varied line, lively black and delicate greys, I tell Kinney that *Maïmouna* needs nothing but putting on copper to make it a striking etching. *Bits from Carnaval, Suite de Danses, Etc.*

A morceau from *Carnaval*, with Lydia Lopokova and Idzikovski, is shown in the sketch at the top. American admirers of Lopokova will be pleased to learn that she has arrived at a full artistic maturity. Without losing any of her girlish sweetness she has attained an authority that gives her immediate dominance of her stage. In short, she has grown up, and in the electric signs in front of the theatre her name appears equal in size with that of Sergius Diaghileff, the proprietor of the Company. The second sketch is a bit from a *Suite de Danses* in the repertoire of the Paris Opera Ballet. This organization is so well equipped that it is able to have a magnificent stairway for the *corps de ballet* to group itself upon as a decoration in the intervals between ensemble numbers, so that it looks like a Louis XVI *Fete Champetre*. The figure at the right is Staats emphasizing in a rehearsal a distinctively Oriental quality of dance movement. Mme. Fokina in her *Salome* is the subject of the sketch beneath. I cannot forbear "smuggling" in here the information that I have extracted a promise from Kinney that he will make a plate of this pose for The Print Connoisseur. The couple at the left, in a classic ballet *Adagio*, are Pavlova and Volinin. Again one sees in this page the striking distinction between the Oriental School of movement and that of the Classic ballet.

WINFRED PORTER TRUESDELL.



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PAVLOWA IN REHEARSAL  
SKETCHES BY TROY KINNEY







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PASTORA IMPERIO  
SKETCHES BY  
TROY KINNEY





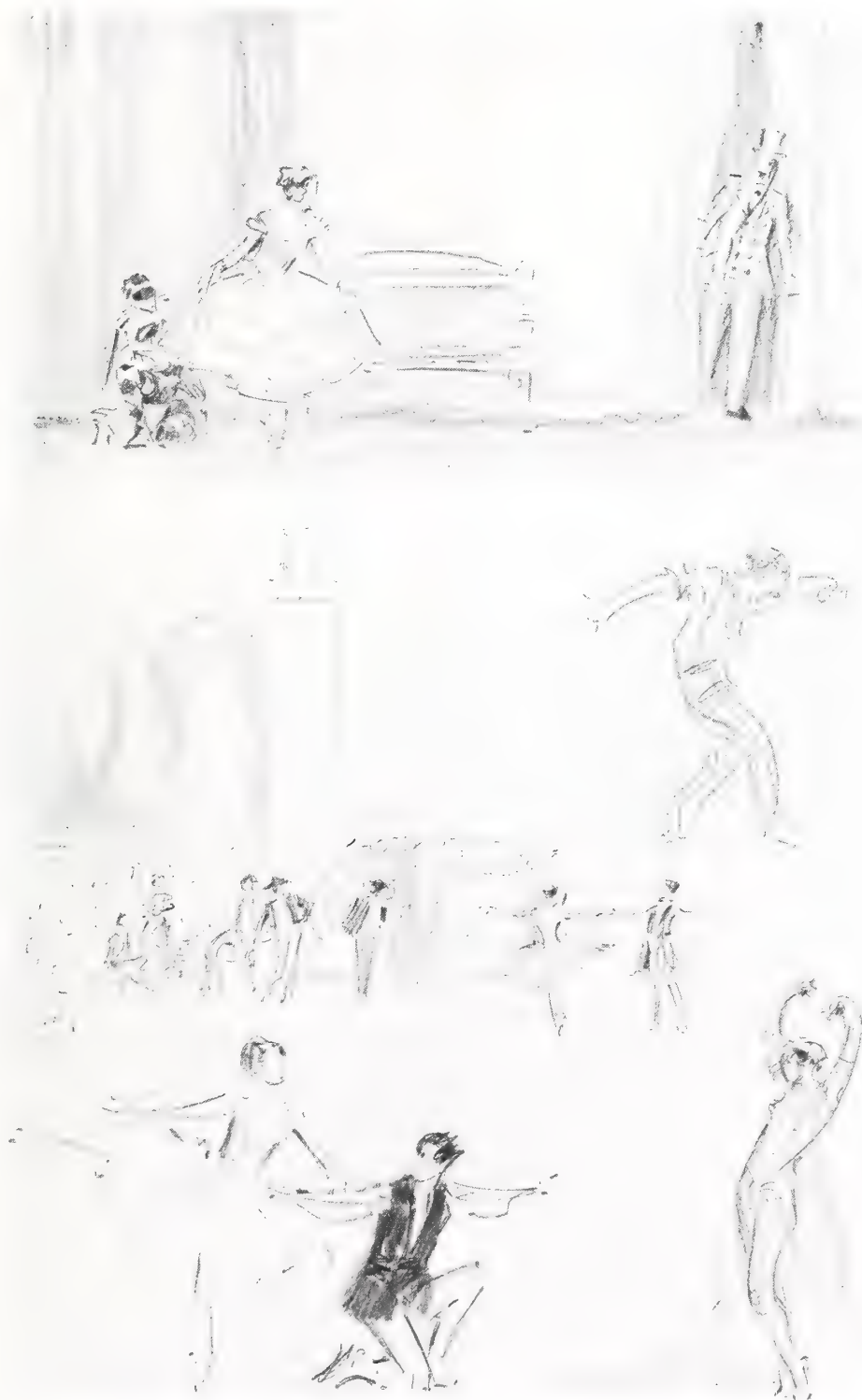


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THE PARIS OPERA BALLET  
A REHEARSAL OF MAIMOUNA  
SKETCHES BY TROY KINNEY







The International  
**Studio**

BITS FROM CARNAVAL,  
SUITE DE DANSES, ETC.  
SKETCHES BY TROY KINNEY





## *An Essay on the Future of the Dance*



THEODORA'S THRONE

MAXWELL ARMFIELD

### **A**N ESSAY ON THE FUTURE OF THE DANCE. RUTH ST. DENIS'S PROPHECY

(Reprinted, by permission, from  
*Ruth St. Denis, Pioneer and Prophet*,  
By Ted Shawn. John Howell, pub-  
lisher.)

DANCING is the divine impulse of spirit to move rhythmically, proportionately, and perpetually, but in order that the dance may attain its rightful place among the arts and may serve humanity as it should, dancers must change their emphasis from the material to the spiritual. Havelock Ellis says: "If we are indifferent to the art of dancing, we have failed to understand not merely the supreme manifestation of physical life, but also the supreme symbol of spiritual life." The dance compositions of the future will be built on divine themes instead of on the human longings and egotism that have given birth to

much of the so-called art of the world. But as yet the dance has not come to its own high place among the arts. It has been grievously retarded by Puritanic disapproval. For this divine impulse must be manifested through the human body—which has been hated and distrusted according to Christian teaching under the suppressive influence of St. Paul. Even as Byzantine art sought to divorce the spiritual from the physical, depicting the body always as meagre, unlovely, having neither form nor comeliness that might divert the beholder from preparation for the life hereafter, so religionists down to our day have assumed that the beauty and grace of the body could never be significant of the high and the ideal, but are subtle snares for the sensually minded. On the contrary, the sex-consciousness of all who study the dance seriously as a spiritual manifestation, will be purified through the destruction of false modesty and



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through the gaining of a concept of the purity and beauty of the body.

Considering the dance in its two aspects, as art and as play, we come to the age-old question, "What is art?" From one point of view it is play, the most delightful, enchanting play that man knows: from another, it is work, the most serious, strenuous work that man does, perhaps the only work worthy of his perfected powers. And of all the arts, the one that partakes most of the spontaneous activity that we call play and the devoted toil that alone deserves the name of work is the dance. Its beginnings may be observed wherever there is a healthy child—or even a puppy or a kitten; its religious development may be studied among primitive people in almost all parts of the world; its artistic perfection, so well known and loved among the Greeks, can be found in a few favoured spots in our own place and time.

As people grow more religious, as they think, talk, live their religion, and as the love of beauty and the manifestations of it become recognized elements in true religion, they will grow more expressive and their expressions will utilize the body as an instrument of religious consciousness among other art forms.

A new order of students will appear who, studying the dance as a great art, and following up the stream of their own art-consciousness, will arrive at the central point from which emanate all arts and the harmonies of life: namely, spiritual principle. They will find that the consideration of spiritual principle has as much relation to their dancing as to any other part of their lives.

The dance is the universal language, as the drama, depending largely on the spoken word, cannot be; and its appeal is obviously more immediate. The voice and the body have ever been the medium for direct spiritual expression, for they are the only instruments that maintain an independent and unbroken relation between spirit and matter.

The body must be considered as a complete and adaptable instrument for the expression of emotions and *ideas*. As such, it has its capacities and limitations, even as any *musical* instrument, and should be viewed in the same way, though the range of the body is much

greater than that of any instrument ever invented. Its capacities for expression are almost unlimited, yet so far in this period of the renaissance of the dance, we have played upon it very few melodies. The two branches of the study of the dance should be this instrument itself and the compositions that may be played upon it.

The dance has its own principles and rules of expression, apart from those of correlated music. The music available today is as much a hindrance as a help to the dance. We shall not produce the music that will be more of a help than a hindrance until we study the art of the dance separately. We cannot have a perfect whole until we have two perfect halves. In past generations music has had the support and the opportunity for expression that has been denied the dance. In many cases, then, when we view a performance, consisting of a symphonic work played by an orchestra and danced by either a solo dancer or a group, we leave with an impression of having seen a wonderful piece of dance art, when in fact the music has so filled our consciousness that upon the dance has been thrown an illusion of perfection that does not really belong there. On the other hand, much of our finest dance writing and interpretation is marred and limited by the utterly inadequate or unsuitable music available.

As a remedy for this, I propose that we search for the underlying principles that govern the dance as an independent art. The principles of mathematics underlie the dance as they do music, architecture, and the other arts. The application of these principles will evolve for us a form of dance, which, when tonalized, will in turn give us a form of dance music which we do not now possess, and which is absolutely necessary for the fullest development of the synthetic art of the dance.

One of the fruits of the Great Denishawn will be an organization which Mr. Shawn and I have called to ourselves, the "Synchoric Orchestra." This will consist of from forty to sixty dancers, each one corresponding to a musical instrument in a symphony orchestra. Great symphonies of movement will be composed in which each dancer will be used in the same manner as the instruments of an

## *An Essay on the Future of the Dance*

orchestra would be by the conductor of an audible symphony. These symphonies of movement may or may not be accompanied by the symphony orchestra; in cases when they are so accompanied, the relations between the movement of each dancer and the notes of the corresponding instrument will be mathematically maintained.

Though all arts are synthetic in the sense of finding their fullest expression and meaning through the support and co-operation of the other arts, still the dance is the one primal and essential synthetic art. Everything naturally flows from it and to it. For the perfect expression of the synthetic art of the dance, all the concomitant arts should be as complete in their expression as is that of the dance, and yet in their association subservient to the dancer's conception.

The first step in the progress of the dance as an independent art to its fullest synthetic expression is the germinal idea, or theme. The next is bodily movement. The third is music, or the tonalizing of this movement. Next, the clothing of the body, the scenery, the lighting, bring us to the prime necessity of a theatre which can make possible the conditions in which this most delicate and ephemeral art may be nurtured and developed.

In such a theatre the essential elements are space and light; the secondary elements are music, costuming, and stage setting. These elements in themselves are the same as those demanded by every worker in the theatre. But the theatre for the dance needs a unique arrangement of these elements in a form that does not now exist. For the dance, being both plastic and graphic,—that is, sculptural and pictorial,—must have conditions under which that twofold nature can have fullest expression. Theatres have been built for drama, concert halls for music, but no theatre for the dance.

A permanent theatre should be built and endowed that may be a place of birth and of asylum for those artistic impulses that come into the world too soon or too late, and must be protected and nourished in their infancy by the mother-consciousness in art if they are to live at all. Not all these spiritual children will live, but there will from time to time

appear a peculiar and beautiful idea, destined to have far-reaching effect in healing the world of its artistic sins, which, if given protection at its birth and during its maturity, will survive.

There will be numberless people who will say that this hope of ours is too great, too idealistic, that it will pay. Yet Truth does pay, it pays the highest of all. I know full well that there has to be a period of faith before the material rewards come. This wilderness we are eager to cross, for we both see and believe that our promised theatre will justify itself, to this generation in refreshment of spirit, and to the younger in education.

I was born with a great love of the dance as a means of spiritual expression and though I have been burdened and confused many times in my career, the main thread running through all my work is the purpose and joy that I have had, and still do have in increasing measure, of reflecting in movement those qualities of consciousness that are true and beautiful. All these years I have been an itinerant minister of the gospel of beauty, with no resting place, no home for my message.

That there is money to be had, and help, and material, we should unconditionally declare if it were a church we had in mind, a place where the children of this world might be filled with the beauty of holiness, but the theatre is my church, the stage my pulpit, my congregation the mixed multitudes, and there, to them, I preach the holiness of beauty.

The financial and physical conditions of the stage are hard beyond all description for all that does not directly appeal to the taste of the masses. Only those forms of entertainment that can be counted on to satisfy the appetite of a restless world are welcome, and only those artists who, backed by tremendous physical stamina, possess ideals of indestructible quality, and the faith that God has not called them amiss, can survive the struggle to bring truth as well as amusement to the millions.

I am only one of a number—not too large—of those who have given their faith and strength and money to the upholding of the standard of the arts of the stage, and now after some fifteen years of constant creation and labour, I have come to the next plane of



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my obedience—a Permanent Theatre for the Dance and Related Arts.

It is one thing to be trained, another, to perform; what has been true of Denishawn is true of all dancing schools in the country. They teach, but they do not provide the conditions for the flowering of that teaching.

This endowed theatre would do that. Furthermore, it should be an art centre for the community. It should be a combination of theatre, church, and art gallery. There should be constantly changed exhibitions of all the fine arts. The public learns from one art to appreciate another, from seeing great paintings and sculpture to judge and enjoy correct and beautiful settings and groupings on the stage. Beauty, like money, should be kept in circulation to have value.

In connection with this theatre must be a complete institution, a school which shall give students of the art of the dance a physical, technical, and spiritual training up to the moment of their debut in the theatre. Such an institution, also, would give to talent too slight for a professional career the precious opportunity for cultivation and self-expression. It must be remembered that the finest art of the Greeks grew out of the universal art expression of the people, that both general taste and artistic creation are highest not when art is manufactured and sold by a professional class, but when it is a normal and happy activity in the life of all. Are we of the twentieth century too late or too early for such art activity? It seems to me that we stand on the very threshold of an era of great self-ex-



SCENE FOR A  
PAGEANT OF VICTORY

MAXWELL  
ARMFIELD



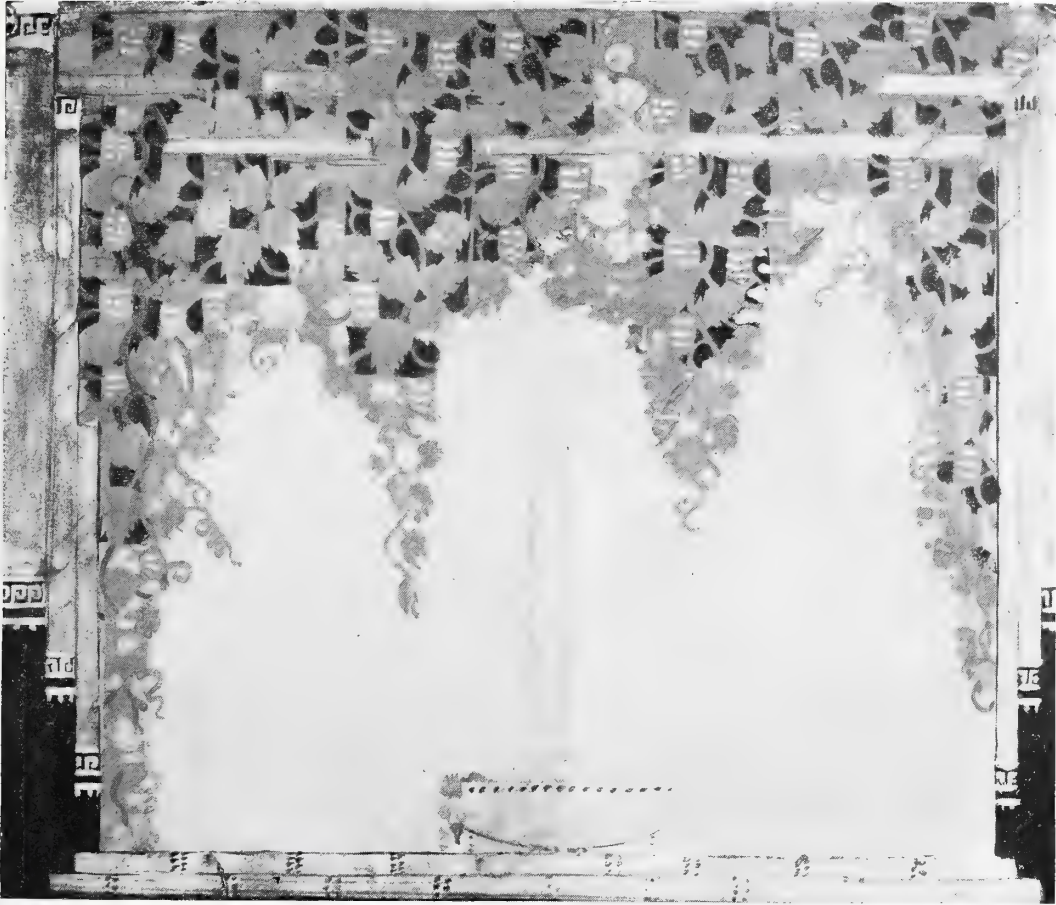
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RUTH ST. DENIS IN  
THE PEACOCK DANCE  
BY ROBERT HENRI  
(COURTESY JOHN HOWELL.)





## *An Essay on the Future of the Dance*



GREEK GARDEN SCENE

MAXWELL ARMFIELD

pression and of release of spiritual power. For self-expression and release there is no form of art so fundamental, so inspiring, as the dance. Such a theatre and school as I have indicated would have upon the younger generation in its impressionable years between eight and fifteen an influence incalculable. Our fashions in dress, in architecture, in all modern life would be changed for the better. This may seem an exaggeration, but reflect what has been done already under the influences accompanying our renaissance of the dance. The fashion of free, flowing lines in women's dress today was set by the costumes of classic dancing. The example of stenciling, of dyeing, of jewel work, of artistic handicraft of all sorts—which have done much to free people from the domination of the often ugly machine-made, commercial adornment, was first given by dancers who only so could meet their need of authentic, lovely costumes.

Our great reason for the urgency of my plea for permanent and adequate conditions for these personal arts of the theatre is that the projected arts have time working for them instead of against them. The poem, the musical composition, the statue, the painting, the building, are all projected works of the artists: they can go where he does not, they remain after he is gone. So if this generation has not come to realize what has been given to it, the next generation may. It is, indeed, no easier for such artists to endure neglect or hostility than for us of the stage, but there is this great difference: they have this satisfaction and hope: that while they may pass, their work remains; but for the appreciation of these works which I call the personal arts—singing, dancing, and acting—we cannot wait, for our instruments are our very selves, and as interpreters, when we go, our works go with us.



## *A Brief Survey of the Decorative Arts in America*



TAPESTRY  
SCREEN

EDGEWATER LOOMS  
DESIGNED BY KLEISHER

### **A** BRIEF SURVEY OF THE DECORATIVE ARTS IN AMERICA

BY HANNA TACHAU

*(Concluded from October issue)*

THE business of the craftsman does not merely concern itself with the enrichment of the walls and ceilings of buildings by colour, modelling, texture and design, but it includes every feature and object that enters into the decoration of houses and public buildings. These decorative elements should form an integral part of the main æsthetic purpose of a building, as in the days when the architect and craftsman were in intention one. They should, in closest relationship, develop with the growth

of architecture. But are they tending in that direction? The war was our great censor. We looked to our home productions and found that the foreign stamp was still the hall-mark of beauty for us. The term "imported" on fabrics, wall papers, embroideries, stuffs, was the pass-word of good form. Most of our craftsmen were educated abroad. But the war has opened our eyes, and things are looking up. It focussed attention on our needs. We are answering the call for domestic production and domestic consumption, and we find that here in America there is a group of men and women, serious-minded and determined, who are dedicating their lives to the making of beautiful things, and are demonstrating that

## *A Brief Survey of the Decorative Arts in America*



SATIN STRIPE  
JACQUARD

CHENEY  
SILK

there is a splendid beginning here of an independent art which may gradually develop into an individual, national expression.

But we must first extricate ourselves from

servile emulation and cultivate the courage of self-expression. We are still demanding "period" furniture without regard either to scale or real fitness. Many English, Italian and French pieces were fashioned to enliven palaces—how many of us live in palaces? Many of the early chairs which we so hectically try to copy, are stilted and uncomfortable. Why should we too be uncomfortable? Decoration, to become vital to us, must be more than mere plagiarism. It must have for its essence the intimacy of beauty and comfort.

And so in our decorative textiles. Hand-made fabrics of all kinds are finding a response



THE GREEN  
GOD

BATIK BY PIETER  
MIEJER & E. SHURTLEFF



## *A Brief Survey of the Decorative Arts in America*

that was undreamed of fifteen years ago. Looms are busy weaving tapestries and materials of all kinds for hangings and draperies and furniture coverings. But there is still much to be desired in our tapestry making when it is undertaken on a large scale, for weaving upon great surfaces is an art apart. It requires an inherent feeling for decoration, an artist's large vision untrammelled by the painter's desire to produce a too realistic picture. It must keep its place within a given scale, and its colour must bear the challenge of distance and long vistas. We are young yet in the art of tapestry weaving, and time, its great adjuvant, is needed to bring it to greater perfection. Needlepoint is of a different mettle and both gros and petit point are being beautifully fashioned here.

The regeneration of old American processes and the seeking of those earlier, more primitive crafts belonging to other peoples that can be used for our own purposes, are a part of our present-day programme.

Among the most fascinating of these foreign crafts is batik, which the Javanese have used since earliest times. It was introduced here in a highly developed state by Mr. Pieter Mijer, who passed his early years in Java. His talent for design and beautiful colour has produced some rarely charming decorative pieces, and though he has a number of earnest co-workers who are doing fine things the craft has caught the fancy of many dilettantes and is not being perfected as it should.

But there can never be very far-reaching results produced in textiles that are either wholly or even partially made by hand. They are luxuries that can be enjoyed only by the few. The real power lies in the hands of the manufacturer, and he is at last awakening from his long lethargy. Though many of the patterns are still being borrowed or adapted from old designs some of them show originality and feeling, and demonstrate that the modern note need be neither eccentric nor bizarre to merit attention. Some of the silks bear comparison with the best the foreign market affords both in quality and design, and a finer artistic feeling in cotton fabrics is also beginning to evidence itself.

Wall painting is one of the earliest known

arts, and it has retained its place of importance throughout the ages. To-day in America we have mural painters who are individualists, who have emancipated themselves from the restraints of traditional methods in order to find freedom in thought and expression; and yet their art, in its essence, is based on some of the oldest principles of decoration. Mr. Chanler delights in using sumptuous gold or silver backgrounds, his designs are flat and richly symbolic, and his marvellous colour harmonies are like the music of all the spheres. Here is an art whose vitalizing force has drawn upon all the ages, and yet its themes are conjured from the man's inner spirit and are enunciated in terms of poetic imagery. There are others of the so-called "newest" school who express themselves in pure design, whose decorative sense is entirely focussed upon pattern alone.

The making of pottery has also received a fresh stimulus the past years, and all over the country individual potters are experimenting with new, and reviving old types of this strangely fascinating art. Our interest in decoration generally has awakened a deeper interest in pottery making; for with the determination to eliminate the ugly useless bric-a-brac that once overcrowded our homes we turned our attention towards simple, beautiful forms, combined with interesting colour and texture, that could be utilized as lamps or flower bowls, or as pieces of pure decoration. Some of the simple types of hand-thrown pottery are The Marblehead, Dedham, Paul Revere, Sharon, and a host of others.

But our ambition was aroused to produce more subtle, more significant pieces, and to rescue from oblivion glazes that the Chinese, Persians and Italians too jealously guarded. The elusive Persian blue, the white Italian Majolica, the vibrant blue of the Egyptians, and the Chinese jade green and yellow have been revived by the Durant Kilns and they are indeed things of beauty and joyousness. And those two most difficult feats in porcelain making—high-fire porcelain glazes and porcelain carving—have been most happily accomplished through the persevering labour and devotion to her art of Adelaide Alsop Robineau. The Rookwood potteries need no

## *A Brief Survey of the Decorative Arts in America*



THE BALLET OF THE STARS,  
THE BIRDS AND THE SEA

MURAL-PAINTING BY  
R. WINTHROP CHANLER

introduction, for their ware is well known, but they may be mentioned as fine examples of under-glaze decorative painting—that is, painting on the pottery body before firing.

Table ware is also an important decorative item, and the efforts of a number of individual

artists and a few manufacturers have now raised it to a high plane of artistic beauty. The craze for so-called china painting, with its aggressive, naturalistic flowers and fruit, is happily over, and we are starting on a new era in which we hope to retrieve much of the



Collection Mrs. Harry P. Whitney

THE DANCE  
OF DEATH

SYMBOLIC PANEL  
BY R. W. CHANLER



## *A Brief Survey of the Decorative Arts in America*



CHINESE-BLACK AND GOLD  
FLOWER DESIGN ON RAISED ENAMEL

LENOX  
POTTERY

old-time charm and beauty of our earlier china. Beautiful passages of colour have been accomplished by the use of brilliant enamel work laid on in conventional design, and silver and bronze luster is also being finely achieved. We have one manufacturer who is producing china and porcelain that rivals any European out-

put, both in quality and design.

The art of the silversmith is again emerging from its long sleep. After Colonial days, the machine usurped the place of the craftsman and produced an endless number of pieces, one almost the exact duplicate of the other. All the charm of individual designs, the beauty



ENAMEL  
DECORATION

POTTERY BY  
DOROTHEA WARREN O'HARA

## *A Brief Survey of the Decorative Arts in America*

of hand-hammered surfaces, the fine regard for utility in form, were engulfed in a desire for cheap production that could be made to come within the reach of every one. Mechanical perfection, mechanical speed became the standards by which this art was measured. But now? We can boast of a number of silversmiths who are master craftsmen. They have had an arduous struggle to gain a foothold to compete against commercial odds, but they have at last arrived, and their work is recognized by connoisseurs and is sought by collectors, by museums, and by those who love the beautiful. If our homes are to be harmonious no detail can be disregarded. Our silverware is as eloquent of our tastes as are the more revealing objects with which we come into daily contact. And so the craftsmen of our day will not only reveal in his work the character, the distinction of his own personality, but he will also reflect the direc-

tion in which our art is tending.

One of the richest art inheritances we have is architectural detail, which comes to us like some lovable impulse, interpreting the spirit of a building rather than voicing the fact that it was humbly created to embellish it. These ornamental adjuncts then must be born of an artist, not only that they may in themselves be beautiful, but because one master mind must speak through the language of another and be elucidated by him. For if a detail does not in thought and feeling express the sentiment of the whole, it does not attain its true destiny.

In the last ten years, architects have become more poignantly interested in the infinite possibilities and capabilities of wood, and have employed wood carvers to reveal the beauty of the material and to decorate and carve wood surfaces that need embellishment. The art of wood carving which has been so highly developed in many countries abroad, is now find-



*Courtesy Arden Studios*

VASES IN TURQUOISE  
BLUE AND AUBERGINE

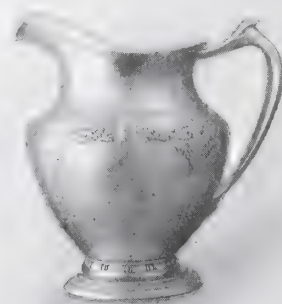
DURAND  
KILNS



## *A Brief Survey of the Decorative Arts in America*



SILVERWARE



ARTHUR J. STONE

ing a welcome place here, and though it plays but an incidental part in the large conception of an interior, the craftsman has scope for free expression of his own ideas and a vigorous presentation of them.

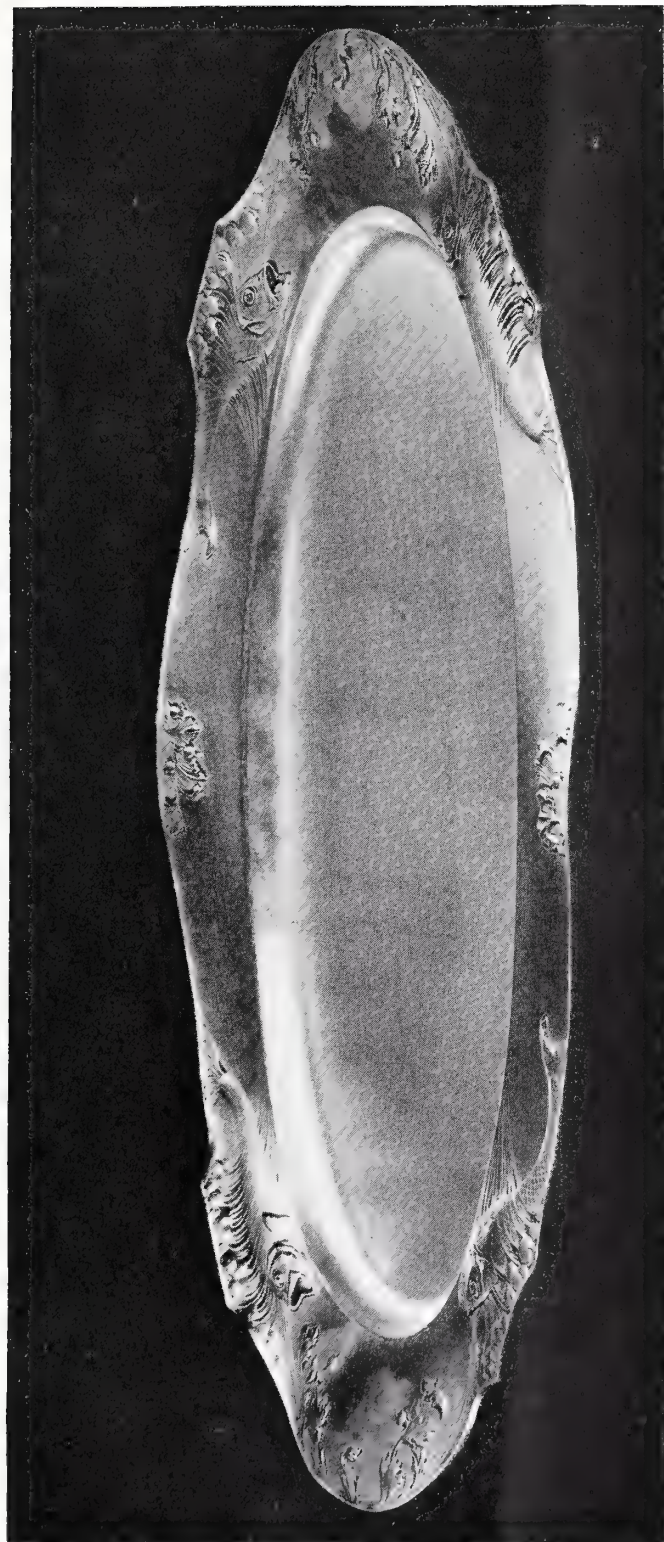
Mr. Kirschmayer, the dean of wood carvers in this country, has the traditions of the master wood-carvers of Bavaria behind him, for it was at Oberammergau, the place above all others imbued with romance and religious fervour, that he was born and received his early training. And so his ecclesiastic carvings are the sincere creations of his mind and soul vivified by the artist's active imagination, and we never feel in them the sterile presentment of saints and apostles who have been shorn of their glamour. He makes his draperies limpid and flowing and yet they are presented in a conventional manner rather than the naturalistic. The smaller details are lovingly fashioned as though they were the pleasure of a leisure hour, and one feels their perfect unity with the rest of the composition. Mr. Kirschmayer's art is a universal art because in it we read the essence of universal life.

Although our Colonial period furnished us with the heritage of some very interesting examples of wrought iron, it is only of comparatively recent date that wrought iron as a fine art has received a just appreciation in America. In the intervening years, all metal

work that was used constructionally in houses and buildings was discreetly concealed, and when it was exhibited, it was for the purpose of proclaiming the triumph of mechanical invention. Hinges were cunningly hidden, locks sunk into doors and windows, and iron gates, fireplace accessories and grills were produced by the cheaper method of casting. The real beauty of this medium—a fine feeling for decoration, a grace combined with durability, a delicacy of touch allied with strength, and the possibilities of individual and imaginative treatment of design—were lost sight of.

But to-day architects are given the opportunity of satisfying their longing to lavish a wealth of artistic invention upon architectural detail, and fortunately we have a few really great smiths who have the ardour, enthusiasm and capacity to capture the spirit and feeling of the architectural structure as a whole, and carry them out logically in their own medium. All over the country we now have rare examples of iron, wrought by hand, and the museums no longer have to depend upon ancient fragments as illustrious examples for admiration and study, but are able to gather together from our own craftsmen productions equally beautiful, that are the enlightening expression of our own times.

Glass painting, like all the other arts, was of gradual growth, reaching its finest develop-



HAND-WROUGHT  
SILVER DISH

THE GORHAM  
COMPANY





ST. PATRICK REEREDOS AT  
CHURCH OF ST. VINCENT

WOOD CARVING BY  
I. KIRSCHMAYER



AISLE WINDOW SAINT  
BARTHOLOMEW'S CHURCH, N. Y.

STAINED GLASS BY  
HENRY WYND YOUNG



## *A Brief Survey of the Decorative Arts in America*



INTERIOR GATES

H. VAN BUREN MAGONIGLE

SAMUEL

YELLIN

ment through the ardent devotion of faithful followers. It has also mercilessly suffered a decline, and to-day perhaps no other art is less understood, less revered, by some of its servitors than this once proud spiritual expression of the mediæval craftsman.

Here in America there is a small band of artists who are working towards the restoration of its glory, when it shall again fill the windows of our churches with the glow of rich colour. These few enthusiasts have returned to the early methods of the masters, who made their own pot-metal, obtaining the fire and richness of tone by colour suspended in the glass itself, rather than through the excessive use of pigment laid on its surface.

Lead is regarded not as a necessary evil, but as the legitimate means with which to define and accentuate form.

A stained glass window should sustain the feeling of a wall surface, embellishing and pronouncing its beauty and interest, but never puncturing it with inharmonious colour nor making of it a frame for flaunting some pictorial effect. The treatment of a window of painted glass depends a great deal upon its location, proportions, and the amount of available light. The design for church windows especially should be so lucid and clear, that the design seen from a distance, for few such windows are viewed at close range. Though small apertures may be delightfully treated with a design showing a single figure or some theme that is endowed with all the rich accessories of ornament and sumptuous detail, by far the most satisfactory results are developed from a space large enough to afford scope for the broad decorative treatment of a subject. Every shape and size of window, however, brings with it an interesting problem to solve, and the list of subjects that lend themselves to window painting, both for religious and domestic buildings, is endless. Indeed, we generally associate this art with churches, but it has a

very definite use in the home as well, and architects include painted windows in their designs not only to get certain decorative results, but often to admit necessary light in a location where there is an unattractive outlook which he wishes to conceal.

We are beginning seriously to turn our attention to the valid use of colour, not only upon the interiors but also the exteriors of structures. Very delightful decorative results are being obtained by the use of tiles and we are reviving the old craft that for a time had degenerated into a purely utilitarian product. For years our conception of these colourful bits of pottery was gleaned from the unsympathetic, machine pressed, highly glazed exam-

## *A Brief Survey of the Decorative Arts in America*

ples that shone clean and resplendent in bathroom and kitchen; but through the fine missionary spirit of Mr. Henry C. Mercer and a number of other ardent devotees the once beautiful art has again come into its own. Mr. Mercer, after years of experimenting, has succeeded in procuring the soft, dull texture and plastic quality which was characteristic of the work of the mediaeval potters. The first glance reveals his decorative scheme as a thing complete, the details made to become but a part of the general ceramic tracery, and though he introduces human figures and objects in varied form, sometimes telling a story, they are never realistic presentments of people and things but rather suggestive forms that are essentially decorative in feeling.

The Roofwood tiles are distinguished by their persuasive colour, the Grueby for the charm of their velvety texture, and the American Encaustic for their essays in design. The Enfield tiles have a boldness of relief and modelling reminiscent of the Moravian, and the Batchelder and Pewabic are rich in tonal quality. Many of the designs have been inspired by old patterns but are being splendidly adapted to the modern demands of architect and decorator, and being freely modelled by able craftsmen, they take on an individual character that marks them as a permanent art expression. They give the richness of colour where it is needed, sometimes in mass, as in walls and floors, or they may be introduced as interesting spots of colour upon neutral surfaces. They sound a warmer, more intimate note than stone or marble and are a medium through which a real art sentiment can be expressed.



SPANISH GOTHIC SCREEN

CHURCH OF ST. VINCENT FERRER

SAMUEL YELLIN

BERTRAM GOODHUE, ARCHT.

And so, though we know that we are living in an age of mechanical productivity, beautiful things made by hand are also finding a distinct place. But the omnipotent machine, with its myriad fingers is a thing to be reckoned with—subjugated, rather than hopelessly combated. It must come under the control of craftsmen.

Whether our age will present any significant contribution to art, we cannot as yet tell. We are at too close range to judge fairly. The glamour, the romance that clings to antiques, the patina that the years alone can bring, all make their appeal in favour of the old as against the new. We are apt to judge the work of other epochs leniently, just as we are apt to view our own with over-critical eyes.



## *The Promise of Art in Hispanic America*

### THE PROMISE OF ART IN HISPANIC AMERICA BY MARRION WILCOX

I HAVE searched tropical jungles for an emblem of the promise of Hispanic- or Latin-American art. While my native crew was resting, I would go into the jungles far away from the river. On the river the heat was oppressive and the light a blinding glare. But the jungle was dark as a vast green cave; and in the depths of it I looked for the orchid which sometimes grows on rocky ground there, and is called *Espiritu Santo* because it holds, enclosed in white petals, a small image of the emblematic dove; the beautiful Flower of the Holy Ghost. That orchid, so hidden and so rare, appeared indeed a true emblem of the art spirit's obscure beginning.

Again, I have looked for an emblem of the promise of Latin-American art among the mountains of that West Coast region, south of the equator, where the natives were inspired to undertake, long ago, marvellous structures—the most genuinely original architectural works in the Western Hemisphere. That inspiration plainly implies their ability to perceive the æsthetic value of nature's stone-work lighted by the heavenly bodies. This was demonstrated to my satisfaction by the entire plan of the Temple of the Sun at Cuzco, the symbolism of which seemed to me to approach perfection. But the truly perfect symbol or emblem of the art spirit's full development I saw one evening in April when a convenient coasting vessel anchored shortly after sunset near a cliff, famous in that part of the world, the Morro of Arica. The constellation of the Southern Cross stood directly above the cliff. . . . Now, I have often seen those symbolic stars when they looked like a flight of heavenly white birds, but on April 19, though they looked more than ever like a flight of birds, the cross they formed was perfect, very brilliant, and clearly a part of the dark Morro's architecture.

Quite seriously, I have anticipated the discovery of novel products of the art spirit, and as a student have sometimes looked for them in the far-southern cities. I looked for them in Buenos Aires, where Italian and French Renaissance architecture showed Post-Impres-

sionist tendencies, though some of the local artists were very conservative and the work of the Argentine sculptor, Rogelio Ururtia, reminds one of portrait busts carved at Rome two thousand years ago. My search extended to Lima, where I found special promise of originality in painting; to Santiago de Chile, Montevideo, and even Asunción; to Rio de Janeiro (now embellishing itself with new dwellings and public buildings, new avenues, exquisite Futuristic landscape-designing), and to São Paulo; to Mexican towns and cities, where the effort to use Aztec motives in new architectural works is really even more interesting than the Churrigueresque churches. Now I think it right to refer to the Hispanic or Latin portion of the New World as a very great field into which the practice of the arts may be extended advantageously, and in which architects will certainly find rather unhackneyed motives. And the suggestion is put forward plainly so that it may be challenged.

One may, without reflection, challenge it as an unwarranted suggestion because one's first thought about the twenty Latin-American Republics is commonly formed under the influence of writers who have been showing a strong financial bias whenever they have dealt with Latin-American subjects. They have over-emphasized, I think, commerce and industries, for which even Nature's favourites may have relatively little natural aptitude. On the other hand the special gift of Nature to Latin-Americans is precisely that which we should cherish most warmly. Nature has conferred upon them the perception of æsthetic quality. They appreciate, self-forgetfully, whatever manifests that quality, and are indeed, as I wrote years ago in the *Atlantic Monthly*, prone to art and supine to music: a truth that should light the way to the heart of the people generally, since the gift of Nature was not limited to a single class. And "art always is most creative, most fertile," Viscount James Bryce said when addressing a Pan-American audience, "in countries where the people generally are pervaded by the artistic sense. A great artist is not an isolated phenomenon. He does not come up as a mysterious apparition among a people devoid of artistic instinct. He grows out of his people."

## Studio Talk

### STUDIO TALK

NEVER has a season been known to open so tamely. Half of the galleries are still virtually closed, the rest, with a few exceptions, are keeping up a brave pretence of being open by hanging such pictures as they have on hand and calling it an exhibition. The reason for this is not far to seek. Last season, though an excellent one for the art lover, was disastrous to the dealers, so that they are naturally timid.

But it is possible to be too timid and the general atmosphere of gloom in many of the galleries is not conducive to buying. What is needed is a little enterprise—and a drastic revision of prices.

That there are exceptions goes without saying. Keppel has a show of Bracquemond's well worth seeing. Ehrich has brought over a collection of Leonard Richmond's pastels, an article on which appeared in the April issue. Then Montross is showing Bertram Hartmann's water-colours, Mussmann has Phillip Little's etchings and Eugene Higgins' paintings, and Milch will open with a set of oil sketches of Old New Orleans by Wayman Adams. At Scott & Fowles is a set of Blake water-colours illustrating Dante and sculpture by Manship. Macbeth has a mixed collection containing a fine Twachtman, a Ryder, and a delightful oil sketch by Emil Carlsen. Harlow is showing Beaufrère. Daniels has some new Demuths. And finally Ferargil has a really fine group of American paintings, selected, so the catalogue states, from the collections of three great American collectors. I recognized one collector at once, but since his name is withheld I, too, will hold my peace. The group includes two Robinsons, two Weirs, two Innesses, and two Thayers, the early *Miss Anna Palmer* and splendid *Head of Young Woman*.

So that we must not grumble.

An unexpected pleasure was the Bracquemond show. His habit of over-working his plates has largely served to conceal his true greatness as an etcher. But this show leaves no doubt as to his mastery.

Bracquemond has been praised, and justly

so, for his tone. He showed etchers what the medium was capable of. The richness of a plate such as *Le Chemin* deserves all the praise that Burty bestowed. But Bracquemond did not wholly escape the fate which lies in wait for the innovator. Tone appears to have become an obsession with him and many of his plates are ruined in their later states for this reason. Etching is for good or ill essentially a linear medium and anything which detracts from or blurs the quality of the line is anathema. I would rather have one of Bracquemond's first states than a complete collection of his finished plates. A dozen examples could be taken. The *Hirondelles* is a striking one. In the completed plate all the dash, the verve is gone, buried in tone.

But Bracquemond is not to be blamed for all his seeming failings. The fault lies only partly with the artist and partly with the Victorian passion for completion. The first state of the *Goncourt*, of which twenty proofs were printed, is infinitely superior in every way to the completed state. The cumbersome book rack which ruins the composition is missing and the clothing is only sketched in in outline. The head too has a more distinguished appearance, the added tone in the later state detracting, curiously enough, from the depth.

The first state of *Les Mouettes*, of which six impressions exist, is another extremely interesting case. The gulls are exactly as in the print reproduced except that the sea and sky have not yet been filled in. Yet I would affirm that no one has seen that plate who has not seen the first state! How masterly is Bracquemond's drawing will be seen from the fact that in etching the gulls he was able to cut one of them in two, knowing precisely where and how the wave would fall.

The Beaufrères at Harlow's are a little disappointing after the enthusiastic introduction written for the catalogue by Armond Dayot. While I am willing to subscribe to all that M. Dayot has to say about Beaufrère's technique, I do not feel that he has the selective instinct so essential in an etching. His landscapes especially tend to be overwrought and overcrowded. He is not sure of his values. Of the figures, the *St. Sebastians* sticks in my



mind. In looking over the catalogue, I find that there are two studies of St. Sebastian, but I cannot recall which is which.

To come to an American etcher, Louis Orr is rapidly coming into prominence. He belongs to the school of architectural etchers, which, however the fashions may change, seems to preserve intact its own tradition. "Clean-wipe" Orr is his nickname in Paris, I am told, and with justice, for there are no tricks in his trade. His plates are architectural portraits of the downright order. A clear, sharp line, a nicely balanced composition—voilà!

Mr. Orr was sent to Rheims during the bombardment to make sketches of the cathedral and some of his finest plates are the result of this commission. Coming nearer home, one of his latest plates is the result of a commission from the Springfield Chamber of Commerce. The subject is the fine Municipal group Springfield, Mass., and a very imposing plate it is.

At the other end of the scale is Howard Leigh, who is showing at the Anderson Galleries. Both choose mainly architectural subjects, Leigh's best work being in lithograph. But the two might have worked in different worlds. Leigh's drawing is not his forte, but how full of life and colour are his *Towers of Yale*, *Plaza Fountain* and studies of Rheims Cathedral.

In the July issue it was stated that the first prize of the Brooklyn Society of Etchers went to Frederick Reynolds and the second to F. G. Hall. This is incorrect. The real facts are these. Mr. Reynolds was awarded the prize for the most popular print in the Exhibition. Mr. Paul Roche received the prize for the best print by a member of the Society. And Mr. Hall's prize was for the best print by "an exhibitor, not a member of the Society."

It is not often that a portrait painter lets himself go, but when he does, the result is generally delightful. This is the only word which would describe the sketches which Mr. Wayman Adams has brought back from New

Orleans. I saw them all in Mr. Adams' studio to-day, but next week they will be hanging in the Milch Gallery. A darkey preaching, darkies in church, glimpses of old doorways with a dark face peering through. . . . Full of colour and life, these oil sketches strike a splendidly fresh note. They awaken at once the acquisitive instinct. I do not know New Orleans, so cannot say whether Mr. Adams has caught the atmosphere. But he has caught an atmosphere, and I for one like it.

I should like to own, too, one or two of Bertram Hartmann's water-colours, though I should be more particular in my choice. Probably I should choose the one of Maine called *Houses*. This has atmosphere and the handling of colour is altogether freer and less opaque than in the New York studies. These last do not improve on acquaintance. One feels that Mr. Hartmann has not yet command of his medium. Perhaps he is not yet quite sure what he feels about New York. Another of the Maine series appeals to me, *Towards Isle au Haute*, and this in spite of the rather abrupt change of technique in the centre of the composition. The colour is washed in with a freer hand than is Hartmann's custom. Hartmann must be careful not to let his treatment of the sea degenerate into a formula. The sea is a proud mistress and permits no liberties.

It is very difficult to write about Mr. Spong's water-colours, which he is showing at the Anderson Galleries, but it would be delightfully easy to write of their creator. Mr. Spong's history, from the earliest days of Gilbert & Sullivan to the present, is full of incident. He has painted in every country and for every purpose. He was Gilbert's first scenic artist. He is still going strong. The water-colours make a very interesting collection. Their frankness inspires respect.

With Charles Demuth we are in another world. The new flower studies which Daniel is showing are exceedingly beautiful and have a voluptuous quality rare in this Puritan atmosphere. The contrast between the austerity of a Hartley still-life and the voluptuousness of a Demuth is astounding.



*Courtesy Keppel & Co.*

ETCHING BY  
PIERRE BRACQUEMOND

LES  
MOUETTES





MEDEA



ALICE MORGAN WRIGHT

Before leaving water-colours, I would like to advise New York to be sure not to miss the exhibition of water-colours which opens at the Brooklyn Museum on November 8th. As originally planned, the exhibition was to include only the four top-notchers, Winslow Homer, John Sargent, Dodge McKnight and John Marin. Perhaps this may be done at another time, but at any rate the exhibition will be of first class importance, as showing that in this medium, at least, America need fear no competition. What I have written . . .

About a year ago I was greatly impressed by an etching of Eugene Higgins which I saw at Montross's. It was away out of the ordinary. I was not at all sure that it was a good etching, quâ etching, but I knew at once that it was the work of an unusual man. To-day I have seen a round half dozen of his paintings and all my doubts have been removed. Eugene Higgins is a force to be reckoned with.

The *Medea* of Alice Morgan Wright was included in the exhibition which the International Studio held last May. It is always a pleasure to sing the praises of work that appeals to one. Miss Wright is evidently not sure of herself yet. The four works which she showed at the Independents' were in very different styles. But at least two, *The Flesh Lusteth Against the Spirit* (reproduced in the April issue) and the *Medea* showed great promise. There is very little description in Miss Wright's work. She has realized that sculpture is primarily a matter of balance of masses. No more striking contrast could be devised than between those two sculptures, yet it can be said of both that they are sculpturally conceived. The handling of the veil in *Medea* is particularly happy. Indeed the *Medea* is very nearly a great tragic work. That it is not quite is due to a slight uncertainty in the handling of the forms. But it is none the less a work to be proud of.

## Book Reviews

### BOOK REVIEWS

ADVENTURES IN THE ARTS. Informal Chapters on Painters, Vaudeville and Poets. By Marsden Hartley. New York. Boni & Liveright. Large 12mo. \$3.00.

The appearance of a book of critical essays by a painter is always an exciting event and it is especially so when the painter-critic's work is so strongly individualised as is Hartley's. So perhaps one may be excused if, having read Mr. Herbert Seligmann's excellent article in the last issue, one is a little disappointed. Only a few of the essays have the true Hartley twang.

Curiously enough Hartley is freest not, as one would expect, when writing of the painters with whom he has closest affinity, but in writing of those who are most foreign to him. His article on Cézanne is laboured in comparison with that on Jennie van Vleet Cowdery. Perhaps the answer to the riddle is that Hartley derives from two sources. In technique his whole later work is conditioned by that of Cézanne. In spirit he is much closer akin to Henri Rousseau and Mrs. Cowdery. There is nothing of Cézanne's bearishness about him. Cézanne's lifelong battle with pigment has not been his. Rather is he the incorrigible amateur, drawing wealth from every source and valuing life above his own creations.

So that one should not be surprised to find Hartley a little pedestrian at times. He is so much more at home at the circus than in the studio. How can he swing his swagger stick "by way of applause" in that rarified atmosphere?

But for all that it is Hartley's critical essays on his contemporaries and forerunners that must interest us most, and, despite a certain impediment in the flow of language and a not too coherent form, these contain much meat. I pick these passages out of the Cézanne essay, in which, not very helpfully, he includes Whitman:

" . . . His desire to join the best that existed in the impressionistic principle with the classical arts of other times. . . . We shall find him striving always towards actualities, toward the realization of beauty as it is seen to exist

*in the object itself, whether it be mountain or apple or human, the entire series of living things in relation to one another."*

" . . . A greater realization of form in space. . . ."

*"Seeing the superb fact in terms of itself, majestically."*

"They are not cold studies of inanimate things, they are pulsing realisations of living substances striving toward each other, lending each other their individual activities until his canvases become, as one might name them, ensembles of animation, orchestrated life. We shall, I think, find this is what Greco did for Cézanne, and it is Cézanne who was among the first of the moderns, if not the first, to appreciate that particular aspirational quality in the splendid pictures of Greco. *They move toward their design, they are lifted by the quality of their organisation into spaces in which they are free to carry on the fine illusion of life.*"

This last is splendid criticism.

THE APPRECIATION OF PAINTING. By Percy Moore Turner. Twelve illustrations in colotype. New York. Scribner's.

This is the most amazing book that I have read in a long time. This is a pure statement of fact and must be taken to imply either praise or blame. Actually both are due in large quantities, praise for what the author has accomplished, blame for what he obviously could have accomplished. But above all, amazement that he should have tackled the problem at all.

For what Mr. Turner has here attempted in 236 pages (approximately 46,000 words) is no less than a student's guide to European painting from Giotto to the futurists, with chapters on the meaning of art, and on emotional development, as makeweight. At a conservative estimate then, he has condensed at least ten full-sized books into one short one. What such condensation means can only be realized when one has been driven helter-skelter through three centuries in as many pages. And yet they say that the English are slow. No American tourist ever "did" Florence at the speed that Mr. Turner takes.

The beginning is deceptive. So that the reader may not be scared off at the outset, all



## Book Reviews

goes according to the accepted rules of the game. Art is, of course, defined. The definition chosen is the safe one: "An artist is one who . . . transmits emotion to a responsive person . . ." Of course the reader is warned that if a picture awakens no response in him it may not be the picture's fault. Not an entirely satisfactory definition from the point of view of aesthetics, but good enough as a working basis. There follows a series of good hints: Don't spend all day in a picture gallery. Don't confuse art with subject. Don't turn down Raphael off-hand, but wait till you tire of Holman Hunt. . . .

After which innocent prelude we start on our journey. And what a journey. England, Holland, Spain, Italy, France, Flanders, Germany, back and forth, hither and thither, Raeburn to Van der Helst, Rubens and pupils, back to Gainsborough, compare van Dyk and hop across to Hogarth. The French School at a glance, Vigée Lebrun, Greuze, Boucher, compare Tiepolo, Fragonard, Watteau . . . I am out of breath. Not so the author, he is down in Bologna calling on Guido Reni.

With any other man this would make sheer nonsense, but it is Mr. Turner's achievement that, though he certainly "scorches," he misses little of the scenery. He has a sharp, incisive word for everyone.

Particularly is he to be praised for the pages which he devotes to modern theories, the impressionists, neo-impressionists, syntheticists, post-impressionists, cubists and futurists. Still sparing of words he states the various theories in an extremely lucid manner and says more in a few pages than most writers express in a book. Above all, he links the movements together and shows how one grew naturally out of the other.

But this is the great merit of the book as a whole. It is European painting seen from an aeroplane, and if something is lost from such an Olympian altitude, something is gained, too.

Some of Mr. Turner's obiter dicta suggest that he would be an admirable contributor for this magazine. I imagine a review of the Academy in some such lines as these: "There are some passable pictures by — and —. Of the rest, the less said the better."

MODERN TENDENCIES IN SCULPTURE. By Lorado Taft. The Scammon Lectures. The Art Institute of Chicago. \$5.00 net.

I suppose that it is futile to ask of a writer more than he can give. It seems that the capacity for appreciation is more or less restricted in every man, and the broadest-minded must fail at times. The most that one can ask of a critic is that he apply to all works, whether by their nature pleasing or distasteful to him, the same critical standards. And it seems that no critic will do this.

Mr. Taft is a case in point. He dismisses Epstein with "there are always some who like their meat raw." Gaudier-Brzeska, Matisse, Braneusi and Archipenko suffer a like summary treatment, and Gaston Lachaise is not even mentioned, though Metzner has no less than twenty-four illustrations. Now the critic of sculpture has this advantage over the critic of painting, that there are certain immutable laws of mass and structure by which great work can be judged. He should be at a further advantage in judging modern work, since here there is no superfluous ornament to hide the basic proportions. I would refer Mr. Taft to Roger Fry's *Vision and Design* in which are reproduced on one page a 13th century sculpture from the Cloister of St. John Lateran, a detail from Rodin's *Burghers of Calais*, and a sculpture by Matisse. I trust that he will then wish to revise his judgment.

But if we pass over those men with whom Mr. Taft is out of sympathy, there is much good criticism in the book. Especially valuable are his essays on Rodin and on Augustus St. Gaudens. In both the author has kept his head, a difficult feat in the case of Rodin, whose fate it seems, to be either lauded to the skies or consigned to the lowest depths.

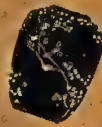
The chief value of the book—and it cannot be underestimated—is that it brings together into reasonable compass work by modern sculptors all over the world. The 420 illustrations, tiny though many of them are, form a gallery, the collection of which is itself an achievement. For that reason, and there are others, where Mr. Taft's critical faculties are used to best advantage, this book is an essential for every student of modern sculpture. It covers a wide field.

# SUNBURST



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An Exhibition of  
Early Chinese Art

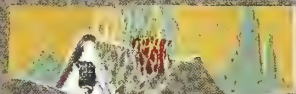


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## PRIZE

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## COVERS

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First Prize, \$1,000

1—MAURICE DAY

\$25 Prizes to

4—CURTISS SPRAGUE

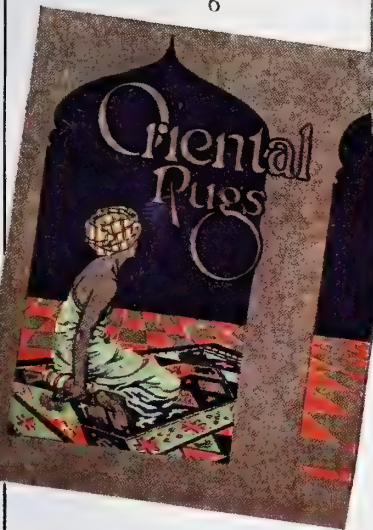
5—MARIE A. MONIZ

6—WILLIS SHOOK

7—RAYMOND E. HILL

8—HELEN F. WESBROOK

9—ARTHUR KEELOR



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GOOD ROOFING







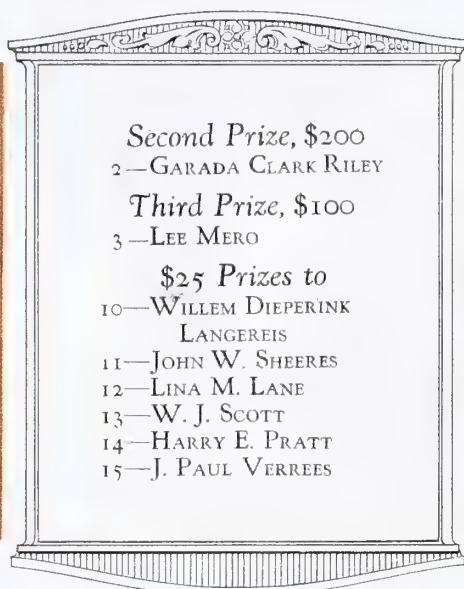
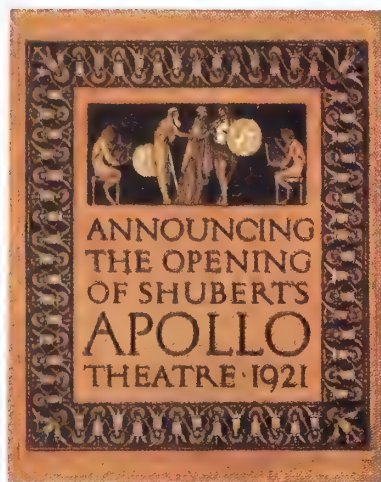
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# SUNBURST PRIZE COVERS

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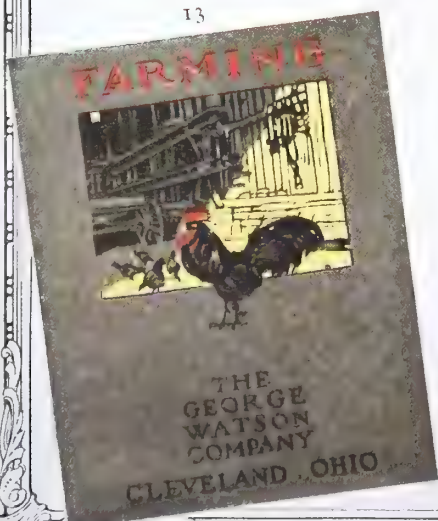


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Sunburst  
Coven

13



14

15





## Directory of Art Schools in the United States--Continued

## INDIANA—

## INDIANAPOLIS.

SCHOOL OF THE HERRON ART INSTITUTE, Art association of Indianapolis, Pennsylvania and sixteenth Streets.—Drawing, painting, illustration, industrial design, modeling, design, costume design, interior decoration and normal art.

## LAFAYETTE.

PURDUE UNIVERSITY, Art Department.—(no report 1919).

## TERRE HAUTE.

STATE NORMAL SCHOOL, Art Department.—Freehand and mechanical drawing and design suited to public schools.

## VALPARAISO.

VALPARAISO UNIVERSITY, Art Department.—(no report 1919).

## IOWA—

## CEDAR FALLS.

IOWA STATE TEACHERS COLLEGE, Art Department.—Normal art for public schools.

## DAVENPORT.

TRU-CITY ART LEAGUE STUDENTS, Savings Bank Building.—(no report 1919).

## DES MOINES.

DES MOINES COLLEGE, School of Art.—Normal and academic art, fine arts.

## IOWA CITY.

STATE UNIVERSITY OF IOWA, College of Liberal Art.—Department of graphic and plastic arts, academic drawing and painting, design with theory of linear perspective and construction drawing.

## KANSAS—

## BALDWIN.

BARKER UNIVERSITY, Art Department.—Mechanical drawing, applied design illustration, design, applied art.

## LAWRENCE.

UNIVERSITY OF KANSAS, Department of Drawing, painting, design, pottery, history of art.

## MANHATTAN.

KANSAS STATE AGRICULTURE COLLEGE, Department of applied arts.—Design, interior decoration and furnishing.

## TOPEKA.

WASHINGTON COLLEGE, Art Department.—Drawing, painting and interior decoration.

## WICHITA.

FAIRMONT COLLEGE, Art Department.—Drawing, painting, design, interior decoration, history of art.

FRIEND'S UNIVERSITY, Art Department.—Mildred Levis, director.—Freehand drawing, Industrial art.

## KENTUCKY—

## LEXINGTON.

UNIVERSITY OF KENTUCKY, Art Department.—Drawing, painting, art appreciation.

## LOUISVILLE.

UNIVERSITY OF LOUISVILLE, Art Department.—Design, handicraft, normal art.

## LOUISIANA—

## NEW ORLEANS.

TULONE UNIVERSITY, Tulone Summer School.—Drawing, painting, design, modeling, mechanical drawing.

H. SOPHIE NEWCOMB MEMORIAL COLLEGE OF ART, Auburn Place.—Fine, decorative, industrial art.

LOUISIANA INDUSTRIAL INSTITUTE, Art Department.—Industrial art (no report 1919).

## MAINE—

## BOOTHBY HARBOR.

COMMONWEALTH ART COLONY, Summer Art School.—Drawing, painting, modeling, crafts, interior decoration, costume design, Japanese brush work.

## OGUNQUIT.

SUMMER SCHOOL OF DRAWING AND PAINTING.—painting, drawing.

THURNISCAL SCHOOL OF MODERN ART, Hamilton Eastern Field. (Winter 106 Columbia Heights, Brooklyn, N. Y.)—Painting, life drawing, and wood carving.

## PORTLAND.

SCHOOL OF FINE ARTS OF THE PORTLAND SOCIETY OF ART—Sweet Memorial, 97 Spring St.—Drawing, painting design.

## MARYLAND—

## BALTIMORE.

RINEHART SCHOOL OF SCULPTURE, Mt. Royal avenue.  
CHARCOAL CLUB SCHOOL OF ART, 1230 St. Paul St.—Drawing and painting, etching and architecture.

ARCHITECTURAL ATELIER—Architecture in co-operation with the Beaux-Arts Institute of design.

MARYLAND INSTITUTE FOR THE PROMOTION OF THE MECHANIC ART, Schools of art and design, Mt. Royal Ave.—Painting, modeling, illustration, commercial design.

## MASSACHUSETTS—

## AUBURNDALE.

LISSEL SEMINARY, Art Department.—Drawing, painting design, crafts, history of art.

## BOSTON.

BOSTON ARCHITECTURAL CLUB, 16 Somerset St.—Architecture in co-operation with the Beaux-Art Institute of design.

COPLEY SOCIETY, Rogers Building.—Painting sculpture, also use of models without instruction.

FENWAY SCHOOL OF ILLUSTRATION, Fenway Studios.—(no report 1919).

MASSACHUSETTS NORMAL ART SCHOOL.—Applied arts in public schools, including departmental instruction and supervision of drawing and handwork in elementary schools—drawing, design and handicraft in High Schools and mechanical and architecture.

THE NEW SCHOOL, 248 Boylston St.—Design, painting, illustration, commercial design, interior decoration, costume design, mural decoration.

SCHOOL OF DECORATIVE DESIGN, 739 Boylston St.—General design, costume, interior decoration.

SCHOOL OF FINE ARTS, Crafts and Decorative Design, 126 Massachusetts Ave.—Design painting, drawing, interior decoration.

SCHOOL OF THE MUSEUM OF FINE ARTS, Huntington Ave.—Drawing required, painting, modeling or design elective.

UNION ART CLUB, Boston Young Men's Christian Union, 48 Boylston St.—Drawing from cast and costume models, commercial and poster design.

## CAMBRIDGE.

HARVARD UNIVERSITY, Division of Fine Arts.—Summer School and Fine Arts, design, normal art.

RADCLIFFE COLLEGE, Art Department, 10 Garden St.—Drawing, painting, design, history of art.

## CHATHAM.

CHATHAM (CAPE COD) SUMMER CLASSES.—Landscape painting, poster and monotype designing.

## EAST GLOUCESTER.

SUMMER ART CLASSES.—Drawing, painting, design. (no report 1919).

## GROTON.

LOWTHORPE SCHOOL OF LANDSCAPE ARCHITECTURE FOR WOMEN.—Landscape architecture, horticulture and planting design.

## LOWELL.

TEXTILE SCHOOL, Moody St. and Colonial Ave.—Drawing, design.

## MONTEREY.

BERKSHIRE SUMMER SCHOOL OF ART.—Painting, illustration, design crafts, commercial illustration, interior decoration, mechanical drawing, normal course.

## NEW BEDFORD.

NEW BEDFORD TEXTILE SCHOOL, 1171 Purchase St.—Textile design as part of well-equipped textile school.

SWAIN FREE SCHOOL OF DESIGN.—Drawing, painting, illustration, arts and crafts, architecture, jewelry and metal work, ceramics, modeling normal art.

ARCHITECTURAL ATELIER.—Architecture in co-operation with the Beaux-Arts Institute of design.

## PROVINCETOWN.

SUMMER SCHOOL OF DRAWING AND PAINTING.—Drawing, painting, landscape and still life.

CAPE COD SCHOOL OF ART.—Still-life, portrait, figure and landscape painting.

## SALEM.

STATE NORMAL SCHOOL, Art Department, Lafayette St. and Loring Ave.—Practical and fine arts.

## WELLESLEY.

WELLESLEY COLLEGE, Art Department.—Course in history of art and studio practise.

## WORCESTER.

SCHOOL OF THE WORCESTER ART MUSEUM, Salisbury House, 24 Highland St.—Design, drawing and painting, metal work, pottery, modeling, wearing and casketry.

## MICHIGAN—

## BATTLE CREEK.

SCHOOL OF APPLIED ART.—General drawing, commercial illustration, cartooning, architectural perspective, teachers normal course.

## DETROIT.

SCHOOL OF FINE ARTS, Fine Arts Building, Adams Ave.—Painting, illustration, commercial design.

VAN LUYEN & SHILLING ATELIER, 1115 Union Trust Building.—Architecture in co-operation with the Beaux-Arts Institute of design.

## GRAND RAPIDS.

SCHOOL OF ART AND INDUSTRY.—Drawing, painting, illustration, decorative, applied and commercial design, modeling, interior decoration.

## KALAMAZOO.

WESTERN STATE NORMAL SCHOOL, Art Department.—Normal drawing, painting, design, construction, history of art, industrial art.

## SAUGATUCK.

SUMMER SCHOOL OF ART, Institute of Chicago.

## MINNESOTA—

## MINNEAPOLIS.

UNIVERSITY OF MINNESOTA, Department of Art Education Representative—Decorative and industrial art.

DANWOODY INSTITUTE, 818 Superior Boulevard—Interior decoration, design for painters.

FEDERAL SCHOOLS, Incorporated, (Federal School of commercial design and Federal School of applied cartooning), 15 South Sixth St.—Commercial design, composition, drawing, theory of color, anatomy, lettering, prospective illustration.

MINNEAPOLIS SCHOOL OF ART, Minneapolis Institute of Art, 200 East 25th St.—Painting, illustration, sculpture, commercial design, interior decoration, decorative design.

SUMMER-OUTDOOR LANDSCAPE.—Painting, out door figure painting, design and lettering, textile weaving.

## MISSOURI—

## JACKSON.

BELHAVEN COTTAGE, Art Department.—Painting, drawing, illustration, design, ceramics.

## COLUMBIA.

UNIVERSITY OF MISSOURI, Art Department.—Theory and practise of art, classical archaeology, manual arts, illustration.

## KANSAS CITY.

FINE ARTS INSTITUTE SCHOOL, 1020 McGee St.—Drawing, painting, design illustration interior decoration.

HOYT ATELIER, 607 Reliance Building—Architectural Beaux-Arts Institute of Design.

## ST. LOUIS.

ATELIER ST. LOUIS, St. Louis Public Library Architectural design—evening classes only.

ST. LOUIS ARCHITECTURAL CLUB ATELIER, 514 Culver Way.—Problems in co-operation with the Beaux-Arts Institute of Design.

WASHINGTON UNIVERSITY, Department Drawing and history of Art.—History of Art, drawing.

SCHOOL OF FINE ARTS, Skinner Road and Lindell Boulevard.—Drawing, painting, sculpture, modeling, illustration, design, interior decoration, metal work, etching, pottery, bookbinding, wood-carving.

## WARRENBURG.

GENERAL MISSOURI STATE TEACHERS COLLEGE, Art Department.—Composition and prospective theory and practice of teaching drawing, bookbinding, commercial and dress design, interior decoration, history of art, applied design.

## NEBRASKA—

## LINCOLN.

UNIVERSITY OF NEBRASKA, School of Fine Arts.—Fine and normal art, china painting.

## NEW HAMPSHIRE—

## MANCHESTER.

MANCHESTER INSTITUTE OF ARTS AND SCIENCE, Concord and Pine Sts.—Drawing, painting, modeling, design, wood-carving, metal work, jewelry, block printing, lace making, embroidery, casketry and rug making.

## NEW JERSEY—

## NEWARK.

FAWSETT SCHOOL OF INDUSTRIAL ART, 55 Academy St.—Industrial art, general art, mechanical, architectural.

## TRENTON.

SCHOOL OF INDUSTRIAL ART, West State and Willow Sts.—Fine, normal, mechanic and domestic art, architecture, industrial art, including pottery, metal and wood work.

## NEW MEXICO—

## EAST LAS VEGAS.

NEW MEXICO NORMAL UNIVERSITY, Art Department.—Drawing, modeling, design.

## NEW YORK—

## ALFRED.

NEW YORK STATE SCHOOL OF CLAY-WORKING and Ceramics, Alfred University, Ceramic engineering, pottery, applied design.

## BUFFALO.

ART SCHOOL OF THE ALBRIGHT ART GALLERY, 1110 Elmwood Ave.—Drawing, painting, modeling, design, applied arts, interior decoration, normal art.

## CHAUTAUQUA.

CHAUTAUQUA SCHOOL OF ARTS AND CRAFTS.—Crafts and normal art.

## RHINEBECK.

RHINEBECK SUMMER SCHOOL OF PAINTING—Maple Terrace Farm, Rhinebeck, Duchess Co.

(Continued on page 10)



# Directory of Art Schools in the United States--Continued

## ROCHESTER.

ROCHESTER ATHENAEUM AND MECHANICS INSTITUTE, Department of Applied Arts, Beres Memorial Building.—Architecture, design, art education, art and manual training, costume design, fine arts, pottery, modeling, metal and jewelry, toy making, interior decoration, childrens classes, reconstruction, aid's training.

## SARATOGA SPRINGS.

SKIDMORE SCHOOL OF ART.—Domestic Science, normal art, fine arts, music.

## SYRACUSE.

SYRACUSE UNIVERSITY, College of Fine Arts.—Besides the formative arts includes music and bells, lectures.

DEPARTMENT OF PAINTING AND DESIGN.—Painting, illustration, design, china decoration.

SUMMER SCHOOL OF DRAWING, PAINTING AND DESIGN.—Painting, design, applied art.

## TROY.

TROY SCHOOL OF ARTS AND CRAFTS, Broadway.—Normal art, drawing, painting, design, crafts, interior decoration.

## WOODSTOCK.

WOODSTOCK SCHOOL OF LANDSCAPE PAINTING, (Summer School of the Art Students League of New York—Landscape and figure painting).

## YONKERS.

YONKERS SCHOOL OF DESIGN, 2 Manor House Square.—Drawing, painting, composition, commercial illustration, design, day and evening classes.

## NORTH DAKOTA—

## UNIVERSITY.

UNIVERSITY OF NORTH DAKOTA, Department of Art and Design.—Drawing, painting and design.

## OHIO—

## ADA.

OHIO NORTHERN UNIVERSITY, School of Fine Arts, South Main St.—Modeling, drawing, painting, china decoration, stenciling, Indian basketry.

## AKRON.

AKRON ARCHITECTURAL CLUB, Nantucket Building.—Architecture in co-operation with the Beaux-Arts Institute of design, (no report 1919).

## BOWLING GREEN.

STATE NORMAL COLLEGE, Industrial Art Department.—Drawing, design, (no report 1919).

## CINCINNATI.

ART ACADEMY, Eden Park.—Fine arts, design, wood carving, china decoration.

CINCINNATI ARCHITECTURAL CLUB, 2903 Union Central Building.—Architecture in co-operation with the Beaux-Arts Institute of design (no report 1919).

OHIO MECHANICAL INSTITUTE, Department of Applied Arts, Canal and Walnut Sts.—Architectural and mechanical drawing, industrial design, modeling, wood and metal work, graphic art, interior decoration, metal work, lithography.

## CLEVELAND.

CLEVELAND SCHOOL OF ART, Magnolia Drive and Juniper Road.—Painting, illustrating, sculpture, design, containing ceramics, crafts and normal art.

JOHN HUNTINGTON POLYTECHNIC INSTITUTE, 2032 Euclid Ave.—Architectural design, life-drawing advertising.

## COLUMBUS.

COLUMBUS ART SCHOOL, Columbus Art Association.—492 East Broad St.—Drawing, painting illustrating, sculpture, interior decorations, design metal work.

## COLUMBUS.

OHIO STATE UNIVERSITY, Art Department.—Drawing, painting, design, history of art, normal art.

## DELAWARE.

OHIO WESLEYAN UNIVERSITY, School of Fine Arts.—Drawing, painting and design, in both theory and practice, crafts, normal art.

## OVERLIN.

OVERLIN COLLEGE, Department of Fine Arts.—Theory and practice of art.

## WESTERVILLE.

OTTERBEIN UNIVERSITY, Fine Arts Department, Fine arts, normal and applied arts (no report 1919).

## OKLAHOMA—

## CHIKASHA.

OKLAHOMA COLLEGE FOR WOMEN, Art Department.—A. B. and B. S. course in art.

## EDMOND.

CENTRAL STATE NORMAL SCHOOL, Art Department.—Normal course in drawing and industrial art, crafts, costume design, interior decoration.

## NORMAN.

UNIVERSITY OF OKLAHOMA, Department of Art.—Drawing, painting, history of art, history of architecture, commercial art, home architecture, costume design, design, interior decoration, composition, normal art.

## OREGON—

## CORVALLIS.

OREGON STATE ARCHITECTURE COLLEGE, Department of Art and Architecture, drawing, composition, design, water color, clay modeling, pottery, metal work and jewelry.

## EUGENE.

UNIVERSITY OF OREGON, School of Architecture and Art.—Architecture, modeling, drawing, design, teachers course, history and appreciation of art.

## PORTLAND.

PORTLAND ATELIER.—Extension of the University of Oregon.—Central Library, architectural design, teachers course, graphics, day and evening classes.

SCHOOL OF THE PORTLAND ART ASSOCIATION, Fifth and Taylor Sts.—Painting, drawing, design, crafts, children's classes.

## PENNSYLVANIA—

## BLOOMSBURG.

STATE NORMAL SCHOOL, Art Department.—Art included in regular course.

## CALIFORNIA—

SOTHERN STATE NORMAL SCHOOL, Art Department.—Drawing, elementary handwork, manual training.

## PENNSYLVANIA—

## CHESTER SPRINGS.

PENNSYLVANIA ACADEMY OF THE FINE ARTS, Summer School.—Outdoor painting.

## FORT WASHINGTON.

DARBY SUMMER SCHOOL OF PAINTING.—Drawing, painting.

## INDIANA.

PENNSYLVANIA STATE NORMAL SCHOOL, Art Department.—Normal and special courses.

## JENKINTOWN.

BEECHWOOD SCHOOL OF FINE ARTS.—Drawing, painting, design, ceramics, leather work, jewelry, interior decoration, and wood-block printing.

## MANSFIELD.

STATE NORMAL SCHOOL, Art Department.—Two years' course for supervisors, one year for teachers of drawing.

## MILLELVILLE.

STATE NORMAL SCHOOL, Art Department.—Drawing, industrial and normal training.

## PHILADELPHIA.

GRAPHIC SKETCH CLUB, 715 Catherine St.—Painting, sculpture, illustration, fashion design.

PENNSYLVANIA ACADEMY OF FINE ARTS, Broad work and carving, decorative painting, sculpture, illustration.

PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART, Broad and Pine Sts.

## PHILADELPHIA.

SCHOOL OF INDUSTRIAL ART.—Design, woodwork and carving, decorative, painting, modeling, illustration, architectural drawing, bookbinding and leather work, metal work, interior decoration, pottery, typographical design, normal art, curators course.

PHILADELPHIA TEXTILE SCHOOL.—Fully equipped with courses of dyeing, weaving and finishing as well as designing.

PHILADELPHIA SCHOOL OF DESIGN FOR WOMEN, Broad and Master St.—Theoretic and technical design, normal art, fine arts, fashion illustration, interior decoration.

PHILADELPHIA SCHOOL OF MINIATURE PAINTERS, 1710 Chestnut St.—Work from antique, still life and living model.

PUBLIC INDUSTRIAL ART SCHOOL, Park Avenue, below Master St.—Drawing, clay modeling and wood carving.

T. SQUARE CLUB ATELIER, 204 South Quince St.—Architecture in co-operation with the Beaux-Arts Institute of Design, Drafting, architectural designing and rendering.

## PITTSBURGH.

CARNEGIE INSTITUTE OF TECHNOLOGY, School of Art.—Architecture, decoration, painting, illustration, sculpture, normal art, music and dramatic art.

UNIVERSITY OF PITTSBURGH, School of Education, department of Fine Arts and industrial arts.—26 courses in fine and industrial arts.

## SLIPPERY ROCK.

STATE NORMAL SCHOOL, Art Department.—Art including regular normal course.

PENNSYLVANIA STATE COLLEGE, Department of Industrial and Fine Arts.—Freehand drawing, construction and design, interior decoration, painting, metal work, posters, history of art, public school art.

## WEST CHESTER.

STATE NORMAL SCHOOL, Art Department.—Drawing, painting, industrial art, crafts.

## YORK.

YORK ART ASSOCIATION, Cassatt Building Center Square.—Drawing and painting, evening classes only.

## RHODE ISLAND—

## NEWPORT.

ART ASSOCIATION OF NEWPORT SCHOOL, Lauro Park, Bellevue Ave.—Drawing, painting, decoration, design and mechanical drawing for enlisted men.

## PROVIDENCE.

RHODE ISLAND SCHOOL OF DESIGN, 11 Waterman St.—I. Drawing, painting and illustration, II. Decorative design, III. modeling, IV. architecture interior decoration, V. mechanical design, VI. Textile design, VII. jewelry design and silver smithing, VIII. Normal art, IX. Saturday classes for teachers and children.

## SOUTH DAKOTA—

## SPRINGFIELD.

STATE NORMAL SCHOOL, Art Department.—Normal art 4 year course (no report 1919).

## TENNESSEE—

## MURFREESBORO.

MIDDLE TENNESSEE, STATE NORMAL SCHOOL, Art Department.—Public school drawing, elementary water color and design, advanced color.

## NASHVILLE.

GEORGE PEABODY COLLEGE FOR TEACHERS, Art Department, Hillsboro Road.—House decoration, modeling design, applied design, public school drawing.

SCHOOL OF ART AND APPLIED DESIGN, 301 Vauxhall Ave.—Drawing and painting, illustration, design and its application.

## TEXAS—

## ABILENE.

SIMMONS COLLEGE, Fine and Industrial Arts.

## BROWNWOOD.

HOWARD PAYNE COLLEGE.—Sketching, painting, china painting.

DANIEL BAKER COLLEGE.—Painting, drawing, drawing china painting.

## COLLEGE STATION.

ARCHITECTURAL AND MECHANICAL COLLEGE OF TEXAS, Department of Architecture.—Architectural engineering.

## DALLAS.

AUSPAUGH ART SCHOOL, 3409 Bryan St.—Fine, decorative and normal art, commercial art and illustrating.

SOUTHERN METHODIST UNIVERSITY, Art Department.—Portraiture, illustration, landscape, design, commercial art, modeling, interior decoration, normal course.

## DENTON.

COLLEGE OF INDUSTRIAL ART (State College for Women), Department of Fine and Applied Art.—Design, drawing, painting, advertising, interior decoration, costume design, pottery, modeling, bookbinding, china painting.

## DENTON.

NORTH TEXAS STATE NORMAL COLLEGE, Art Department.—Public school drawing, costume design, household decoration.

## FORT WORTH.

TEXAS CHRISTIAN UNIVERSITY, Art Department.—Fine, decoration and normal art.

TEXAS WOMEN'S COLLEGE, ART DEPARTMENT.—Classical, decoration and normal art.

## WISCONSIN—

## MILWAUKEE.

STATE NORMAL SCHOOL, School of Fine and Applied Arts.—Fine, applied and normal arts, day and evening classes.

## HOUSTON.

RICE INSTITUTE, Department of Architecture.—Architectural designs and construction, rendering, history of art.

## SHERMAN.

NORTH TEXAS COLLEGE AND KID KEY CONSERVATORY OF MUSIC AND ART.—Industrial art, design, fine arts, history of art, normal course.

## WACO.

BOYLAR UNIVERSITY.—Drawing, painting, commercial design.

## UTAH—

## LOGAN.

UTAH AGRICULTURE COLLEGE, Art Department.—Design, crafts, interior decoration, painting, drawing, sculpture, architectural design, theory and history.

## SALT LAKE CITY.

UNIVERSITY OF UTAH, Art Department.—Drawing, painting, design, normal art, commercial art, costuming.

## SOUTH CAROLINA

## CHARLESTON.

CHARLESTON, CAROLINA SKETCH CLUB, Ojibbes Memorial Art Bldg. Landscape painting.

## VIRGINIA—

## LYNCHBURG.

LYNCHBURG ART SCHOOL, 700 Church St.—Drawing, painting, illustration, poster, history of art, interior decoration.

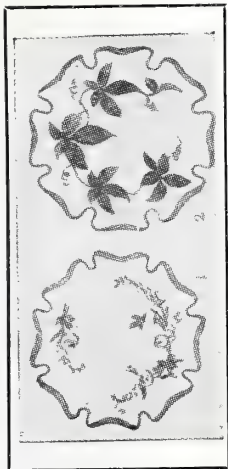
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(Concluded on page 14)

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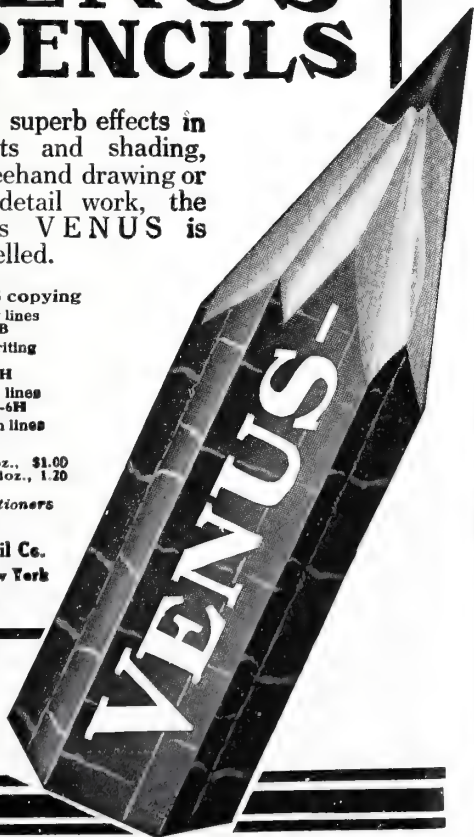
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24, 1912.

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(Signed) J. CARLISLE LORD,  
Business Manager.

Sworn to and subscribed before me this  
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(Continued from page 6)

Bordentown, New Jersey, in 1756. In his youth he was taken to England by his mother and received instruction from Benjamin West and John Hopper, the latter marrying Wright's sister. Later he went to France whence after a short sojourn he returned to America in 1782 and died at the early age of thirty-seven in Philadelphia during an epidemic of yellow fever in 1793. He painted other portraits of Washington and in the opinion of the late Charles Henry Hart their historical importance is perhaps greater than that of any other of the numerous portraits of the first president. He also painted a portrait of Mrs. Washington.

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(Continued from page 10)

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AN EGYPTIAN SCULPTOR'S SCALE MODEL.

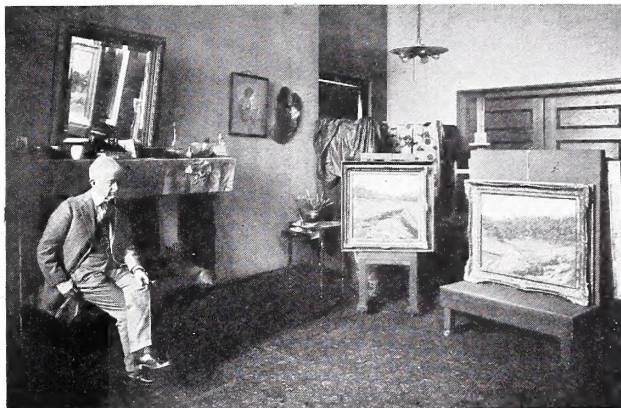
By I. T. Frary

A bit of Egyptian sculpture, of the early Ptolemaic period, that seems to establish a rare intimacy with the remote past, has been acquired recently by The Cleveland Museum of Art. It is a statuette in limestone of a recumbent lion, the rough blocking in of which suggests the probability of its having been the sculptor's study for a larger work. This supposition is borne out by the fact that on the pedestal are to be seen the proportionate markings with which the artist laid out the general form of the figure before beginning to cut into the block of stone, and that the work was not carried beyond the stage necessary for determining general proportions.

The little figure, which is but 5¾ inches in length, has an extraordinary effect of bigness. It is modeled with a certainty of touch that evidences the hand of a master sculptor. Every chisel cut is sure, every plane reveals a vital feature of the creature's anatomy. There is no hesitation in determining proportion or depth of modeling. Detail is blocked in to a nicety, but not a non-essential touch is to be seen. No attempt has been made to soften or modify the first sure strokes of the chisel, yet from whatever angle it is viewed there are to be seen the soft, sinuous lines of the cat.

The animal lies comfortably at ease, paws crossed and head turned to one side; the tail has swung over the side of the pedestal and the loose hide hangs in heavy characteristic folds.

In addition to being a fine example of sculpture and a valuable accession from the museum standpoint, it possesses additional human interest, in that it seems to give us a first hand touch with the artist of the past. The presence of his markings and the fact that the work is only roughed in, suggest that he has merely dropped his work for the moment and will soon return to carry it on. Then too his methods are so much like those of an artist of today; his knowledge of anatomy, his preliminary marking of the block and his cutting to broad planes all suggest the workmanship of today and give striking evidence of the persistence of ideals and technical methods throughout the ages and link us closely in thought and action to the past.



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No. 8. The above photo shows the studio of Ben Foster, Member of the National Academy.

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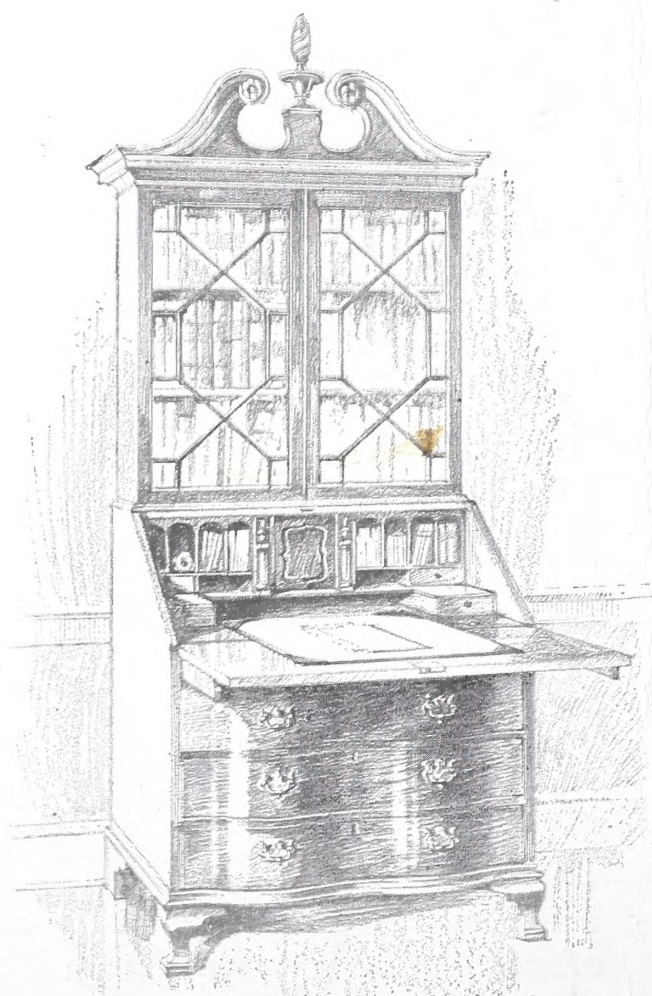



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